

OCT 29 1935

The Classical Journal

PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND
SOUTH WITH THE COOPERATION OF THE CLASSICAL ASSOCIATION OF NEW
ENGLAND AND THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

Volume XXXI

NOVEMBER, 1935

Number 2

Editorial: A Summer Institute for Latin Teachers	Fred S. Dunham	65
Our Finances		67
Palaemy's Zoo	Harry M. Hubbell	68
Lucretia and The Testament of Beauty	Herbert C. Lipcomb	77
The Classics in School and College	L. Denis Peterkin	89
Apollo Polymorphous	Walter R. Agard	99
Book Reviews		106
Heinrich Happe, <i>Beiträge zur Sprache und Kritik Tertullians</i> (McGuire); Athenaeus, <i>The Deipnosophists</i> (Hubbell); Benjamin Dean Meritt and Allen Brown West, <i>The Athenian Assessment of 425 B.C.</i> (Sherr); Charles T. Salmon, <i>Ancient Vase-Painting</i> (Luce); Fred S. Dunham, <i>Second Year Latin</i> (Boehm).		
Plans for Teachers		116
Current Events		123
Recent Books		126

PRINTED BY
GEORGE BANTA PUBLISHING COMPANY
MILWAUKEE, WISCONSIN

THE CLASSICAL JOURNAL

Published by the Classical Association of the Middle West and South, with the coöperation of the Classical Association of New England and the Classical Association of the Pacific States
Publication Office: 490 Ahnapp St., Menasha, Wis.

Editor-in-Chief

EUGENE TAVENNER
Washington University

Assistant Editor

THOMAS L. DUNCAN
Washington University

Editor for New England

RUSSEL M. GEER
Brown University

Editor for the Pacific States

ARTHUR P. MCKINLAY
University of California at Los Angeles

Associate Editors

DOROTHY M. BELL
216 Park Place, Brooklyn, N.Y.
ALFRED P. DORJAHN
Northwestern University
FREDERIC S. DUNN
University of Oregon
W. A. ELLIS
Lombard, Illinois

FRED L. FARLEY
College of the Pacific
ROY C. FLICKINGER
University of Iowa
CLARENCE W. GLEASON
Roxbury Latin School, Boston

G. A. HAZEN
University of North Carolina
FRANKLIN H. POTTER
University of Iowa
DWIGHT N. ROBINSON
Ohio Wesleyan University
JOHN B. STEARNS
Dartmouth College

Business Manager

EUGENE TAVENNER
Washington University

Correspondence should be addressed as follows:

Concerning Manuscripts and Book Reviews, in general to Eugene Tavenner, Washington University, St. Louis, Mo. But manuscripts from the New England States should be sent to Russel M. Geer, Brown University, Providence, R.I.; from the Pacific States, to Arthur P. McKinlay, University of California at Los Angeles, California.

Concerning Special Departments, to those named at the head of each department.

Concerning Membership in the Associations.

In the Classical Association of the Middle West and South, to F. S. Dunham, University of Michigan, Ann Arbor, Mich. For the states included in this Association, see the list of officers.

In the Classical Association of New England, to John B. Stearns, Dartmouth College, Hanover, New Hampshire.

In the Classical Association of the Pacific States, to Fred L. Farley, College of the Pacific, Stockton, Calif. The states included in this association are California, Oregon, Washington, Idaho, Montana, Nevada, and Arizona.

Concerning Subscriptions (of those who are not members of one of the associations named above), to F. S. Dunham, University of Michigan, Ann Arbor, Mich.

Concerning Missing Numbers, to F. S. Dunham, University of Michigan, Ann Arbor, Mich. Claims for missing numbers should be made within the month following the regular month of publication. The publishers expect to supply numbers free only when losses have been sustained in transit and so far as the reserve stock will permit.

Concerning Advertisements, to Eugene Tavenner, Advertising Manager, Washington University, St. Louis, Mo.

THE CLASSICAL JOURNAL is printed monthly except in July, August, and September by The George Banta Publishing Company, 490 Ahnapp St., Menasha, Wis. The subscription price is \$2.50 per year; the price of single copies is 30 cents. Orders for service of less than a year will be charged at the single-copy rate. Postage is prepaid by the publishers on all orders from the United States, Mexico, Cuba, Puerto Rico, Panama Canal Zone, Republic of Panama, Bolivia, Colombia, Honduras, Nicaragua, Peru, Hawaiian Islands, Philippine Islands, Guam, Samoan Islands, Shanghai. For all other countries in the Postage Union an extra charge of 25 cents is made on annual subscriptions (total \$2.75), on single copies 5 cents (total 35 cents).

The membership fee in each of the associations named above is \$2.00 a year, with addition of 25 cents a year for Canadian members, for postage. This fee includes subscription to the JOURNAL at a special rate.

Twenty-five reprints are furnished free to the authors of major articles, book reviews, and notes. Additional reprints, if ordered in advance, are supplied at cost. Orders for additional reprints should accompany the corrected proof.

Entered as second-class matter at the Post Office at Menasha, Wis., on October 19, 1934. Additional entry as second-class matter at Ann Arbor, Mich., under Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on October 19, 1934.

THE CLASSICAL JOURNAL

VOLUME XXXI

NOVEMBER, 1935

NUMBER 2

Editorial

A SUMMER INSTITUTE FOR LATIN TEACHERS

By FRED S. DUNHAM
University of Michigan

During the week of July 8-13, more than one hundred and seventy Latin teachers from twenty-four different states attended the Institute for Teachers of Latin which was held at Ann Arbor under the auspices of the Summer Session of the University of Michigan. While students who were regularly enrolled in the Summer Session were urged to attend the Institute, three-fourths of the registration consisted of teachers who came to Ann Arbor for the week only. Although the enrollment from Michigan was larger than that of any other state, more than half of the registrants came from other states. The wide geographical distribution of the attendance proves that there are many progressive Latin teachers who are glad to take advantage of opportunities for professional improvement. Many came from the states adjacent to Michigan and from the states of the Middle West. Three came from Florida and two from California. Eastern states represented were New York, Pennsylvania, Massachusetts, Connecticut, Rhode Island and Vermont.

While the number attending the Institute is significant, the character of the attendance is even more noteworthy. As stated in the announcement of the Institute, which was mailed to former students of the University, to the subscription list of the CLASSI-

CAL JOURNAL, and to Latin teachers and school superintendents of Michigan, the program of the week was designed to meet the needs of two groups, (1) those whose training had not included courses in the methods and practices of Latin teaching, and (2) teachers of long experience who desired to become acquainted with recently developed procedures in Latin instruction. Although it was expected that the enrollment would consist mostly of the first group, the second group proved to be in the majority. As a result, the audience was not unlike that of a typical annual meeting of the Classical Association.

No fees were charged and certificates of attendance were given to those who requested them. Throughout the week the members of the Institute were extended the privileges of regularly enrolled University students, including attendance at other University lectures, faculty concerts, and the Summer Repertory Theater Plays.

In addition to the regular lectures, daily round-table discussions were held in which members freely participated in the discussion of many problems that have long disturbed the Latin teacher's peace of mind.

During the week, more than two hundred teachers visited the demonstration class in Beginning Latin at University High School. The excess over enrollment is accounted for by the fact that some made more than one visit.

In the Latin seminar room there was an exhibit of recent textbooks and new instructional materials. The need for such an exhibit is attested by the actual use that was made of the exhibit room. A casual glance into the room at any hour of the day throughout the week would have given the impression that students were taking an examination for a teacher's certificate, although in reality they were only filling their notebooks with new devices, bibliographies, and the addresses of publishers of teaching materials.

The Institute differed in one important respect from that of the old-fashioned type, the memory of which still lingers in the minds of all who are mellowed by the passing years. While pedagogy received due emphasis in the program, the danger of monotony was offset by the opportunities presented of bringing up to date one's

knowledge of classical literature, art, and archaeology, a total of seven hours being devoted to topics relating to Roman life, literature, and antiquities.

A note of optimism was heard throughout the meeting, with the result that teachers went away buoyed up with renewed confidence, with a feeling of professional solidarity, and with a new determination to resist the enemy on all fronts. The staff of the Latin department believes that the need for a summer institute for Latin teachers is universal during this period of change and adjustment, and entertains the hope that other institutions may take courage from our experience and carry forward the work.

A condensed program of the University of Michigan Institute for Latin Teachers will be found in the "Current Events" of this issue.

OUR FINANCES

To the Members of the Executive Committee of the Classical Association of the Middle West and South

GENTLEMEN:

We have made an examination of the books of the Secretary-Treasurer of the Classical Association of the Middle West and South and present the following condensed statement of the association's activities for the year ended August 31, 1935:

Receipts.....	\$8,230.79
Disbursements.....	7,881.73
<i>Excess of Receipts over Disbursements.....</i>	<i>\$ 349.06</i>
Cash in Bank, September 1, 1934.....	349.39
<i>Cash in Bank, August 31, 1935.....</i>	<i>\$ 698.45</i>

September 24, 1935

Very truly yours,
F. E. ROSS & COMPANY
By R. P. Briggs

PTOLEMY'S ZOO

By HARRY M. HUBBELL
Yale University

It is the year 112 B.C. The arm of Rome has been gradually extending its sway over the Greek East. Cynoscephalae, Magnesia, and Pydna have confirmed her in possession of Achaia and Asia Minor. In Egypt her day of dominion is postponed, but ever since Popilius in 168 demanded the withdrawal of Antiochus, Egypt has been to all intents and purposes a protectorate of Rome. It is not surprising, therefore, that the advent of a Roman Senator, probably a member of an official commission, caused unusual excitement—but let the papyrus tell its own story.

PREPARATIONS TO RECEIVE A ROMAN SENATOR IN THE FAYÛM
112 B.C. TEBTUNIS PAPYRI 33

Hermias to Horus, greeting. A copy of the letter to Asclepiades is given below. See that its instructions are followed. Farewell. Year 5,¹ Xandicus 17, Mecheir 17.

To Asclepiades. Lucius Memmius, a Roman Senator of highest rank and distinction is making the voyage from the city² to the Arsinoite nome to see the sights. Give him a magnificent reception. Have quarters prepared for him at suitable places and landing stages at these. At the landing stage the presents mentioned below shall be offered to him; also the furniture for his quarters, the tidbits for Petesouchus and the crocodiles, and what is needed for the visit to the labyrinth,³ and the proper sacrifices. Use all forethought and industry to make the man satisfied, and show the greatest interest. . . .

¹ The date is the fifth year of Cleopatra III (= 112 B.C.) and early in February.

² I.e., Alexandria.

³ This labyrinth was considered one of the "wonders" of the ancient world. It was the work of Amenemhêt III (1849-1801 B.C.) and his daughter, and combined a temple and government buildings; each nome had a set of chambers in it. Foundations covering a space 1000×800 feet have been discovered. Descriptions are given by Herodotus (II, 148) and Strabo (XVII, 811), but they do not agree and are not quoted here, as it is obvious that only a plan could give an adequate idea of the building.

Petesouchus (sometimes called Souchus) is the sacred crocodile. Strabo, the geographer, gives the following account of crocodile worship:⁴

In this nome they pay great honor to the crocodile and keep a sacred one in a lake. He is tame, so that the priests may handle him; his name is Souchus. He is fed on bread, meat, and wine offered by visitors who constantly come to see the sights. At any rate our host, a man of position who took us around there, went out to the lake and took with him from dinner a biscuit, some roast meat, and a jug of honey and wine. We found the crocodile lying on the bank. The priests went up to him, and while some held his mouth open, another put in the biscuit, next the meat, and then poured down the wine. The crocodile plunged into the lake and swam to the other side. When another visitor came with offerings, the priest took them, ran around, and caught the crocodile and fed him what the visitors had brought.

When these sacred crocodiles died, they were embalmed and buried near this spot. This papyrus is a part of the wrapping of a crocodile mummy, possibly of the very one that Memmius saw. Memmius is only one—recorded by chance—of the thousands that must have flocked to Egypt at all times “to see the sights,” for Egypt had always been the land of wonders. Its rich assortment of marvels and its varied fauna made it a natural place for the first Zoological Garden, which is the subject of this paper.

It is related of Ptolemy Philadelphus, the second of the Macedonian Dynasty to rule Egypt in succession to Alexander, that he was interested in the collection of animals and acquainted the Greek world with many strange and unheard of specimens. We may conjecture that this interest in zoology, stimulated by the advantages of Egypt, was inherited from Alexander who devoted much time during his conquest to sending to his master, Aristotle, specimens or descriptions of strange animals. When the center of the intellectual world shifted from Athens to Alexandria, it was perhaps only natural that the dynasty that fostered learning in the Library and Museum should also have continued the scientific interests of the Peripatetics. However, at first Philadelphus probably had a more practical motive, for his earliest efforts seem to

⁴ Strabo xvii, 811.

have been directed toward the domestication of African elephants for use in war.

Ever since Alexander had captured the elephants in Darius' army at Gaugamela, the elephant corps had been a part of the Macedonian forces. From Taxiles and Porus Alexander had acquired others, so that some three hundred elephants were taken back to Babylon. On the death of Alexander these seem to have gone into the armies of Seleucus and Antigonos, and these or others easily obtained from India made a formidable part of the Seleucid forces. The Ptolemies could, of course, have obtained no elephants overland from India through the hostile Seleucid realm, and the sea route to India was not used at this time. They were, therefore, thrown back on Africa as a source of supply.

Probably as early as 276 B.C.⁵ Satyrus was sent to explore the elephant country. He founded Philotera as a base for the elephant hunters. During the same reign Eumedes founded Ptolemais; other Egyptian foundations in the same reign testify to the activity of the elephant hunters. Strabo, to whom we owe this information, records on the Red Sea the elephant hunting station called by the name of Pythangelus; he mentions also Lichas' Elephant Hunt, Pytholaus' Promontory, Leon's Watch Tower, and Pythangelus' Harbor. Further on he says:⁶ "There are stelae and altars of Pytholaus and Lichas and Pythangelus and Leon and Charimortus along the coast from Dire to South Cape."

From inscriptions and papyri we have considerable information about the organization of the elephant hunt. An officer in charge was stationed at Berenice, where communication was maintained by ship with towns on the southern coast of the Red Sea which were the stations for the hunters. From Berenice the elephants were sent to Memphis where the corps was stationed. The following inscriptions and papyri are some of the larger bits of information about elephant hunting.⁷

⁵ Tarn, *Classical Quarterly* (1926), 98.

⁶ xvi, 14-15.

⁷ For further details the reader is referred to articles by H. R. Hall in the *Classical Review* (1898), 274-282, and by M. Rostovtzeff in *Archiv für Papyrusforschung*, iv (1908), 301-306.

ELEPHANT HUNTING
(Dittenberger, *O. G.*, No. 86⁸)

Dedicated in behalf of King Ptolemy and Queen Arsinoe and their son Ptolemy, Father-loving Gods, offspring of Ptolemy and Berenice, Benefactor Gods, to Ares Bringer of Victory and Giver of Success in Hunting, by Alexander, son of Syndaeus, from Oroanda, who was sent as second in command to the general Charimortus to hunt elephants, and by the captain, Apoasis, son of Miorbollus, from Etenna, and by the soldiers under his command.

(Flinders Petrie Papyri XL⁹)

Manres, son of Nectinibis, to Atibis, son of Petosiris, and . . . Do not be discouraged, but be brave. It will only be a short time; the detachment to relieve you is ready, and the hunters have been selected who are to go with the general. . . . The elephant transport has been finished. A . . . will come from Heroonpolis bringing 1800 *artabae* of wheat. Write me what the price of grain is since the elephant transport foundered and about yourselves. Cheer up until we see you safe and sound. Farewell. Year 24, Phaophir 14.

(Dittenberger, *O. G.*, No. 82¹⁰)

Dedicated to King Ptolemy and Queen Arsinoe, Father-loving Gods, and to Sarapis and Isis by Lichas, son of Pyrrhus, the Acarnanian, who was sent as general to hunt elephants the second time.

Papyri Hibeh 110 (which is a post office record of letters passing a certain point) records a letter *from* King Ptolemy to Demetrius in charge of the supply of elephants and two other letters *to* King Ptolemy on the subject of elephants about 255 B.C., i.e., in the reign of Ptolemy Philadelphus.

The elephants thus acquired were trained for military purposes;

⁸ An inscription dated in the closing years of the reign of Ptolemy Philopator (between 209 and 205 B.C.). It was dedicated by officers sent to catch elephants for the royal army.

⁹ A letter from some one at Berenice to a soldier stationed at some port on the southern coast of the Red Sea. In spite of the fragmentary character of the letter we can make out that the garrison was in some difficulty because an elephant transport carrying grain on the return voyage had foundered, thus causing a scarcity of provisions. The recipient is urged to hold out, as relief is coming; for a new elephant transport has been built at Berenice. The date is the twenty-fourth year either of Ptolemy Philadelphus or of Ptolemy Euergetes, both of whom, as we know from other evidence, were interested in the capture and training of African elephants.

¹⁰ An inscription found at Edfu. It is a dedication to Ptolemy Philopator and his queen by Lichas, chief of the elephant hunters. We know from other evidence (*Flinders Petrie Papyri* I, No. 16) that this Lichas was also in the service of Euergetes.

but as the elephant matures slowly, and the African elephant requires long training, it is not surprising that we hear no mention of these animals until the battle of Raphia, between Ptolemy Philopator and Antiochus III, in 217 B.C. In this battle the elephants proved useless. Polybius' account¹¹ of their part in the battle follows:

When Ptolemy, accompanied by his sister, had reached the extreme left, and Antiochus and the royal guards had reached the right, each commander sounded the charge and each engaged first with his elephants. Only a few of Ptolemy's elephants came to close quarters with those of Antiochus; the riders on these put up a glorious fight, hurling their spears and hitting the enemy. The elephants put up a still better fight, depending on brute strength and meeting head on. This is the way they fight: They lock tusks and use all their strength, each trying to make the other yield ground, until one with over-mastering strength turns aside the trunk of the other. If he can once get a side blow at his opponent he pierces the latter with his tusks, as bulls do with their horns. Most of Ptolemy's elephants quailed, as Libyan elephants generally do. They cannot stand the odor nor the trumpeting of the Indian elephants, but, frightened by their size and strength, I think, run from them before they get near. That was what happened at Raphia.

Antiochus was defeated but lost only five of his one hundred and two elephants, while Ptolemy had sixteen out of seventy-three killed and most of the others captured. The ill success of the elephant corps in this battle may have determined Ptolemy to abandon this arm of the service. At any rate we hear little of the elephant hunt after this.

In the passage quoted above Polybius makes a misstatement about the relative size of Indian and African elephants which is repeated throughout antiquity. As a matter of fact African elephants are larger than Indian elephants. This confusion, which Polybius should have avoided, goes back to a statement made by Ctesias, the most unreliable authority in antiquity. Polybius also would imply that African elephants generally ran away from Indian elephants, but as this engagement is the only known case where African elephants ever met Indian elephants in battle, he must be generalizing on insufficient evidence. A similarly inaccurate

¹¹ v, 84, 1-6.

statement is contained in modern books to the effect that African elephants cannot be domesticated. As a matter of fact they have been domesticated successfully since about 1900. They are, to be sure, less docile and more nervous than the Indian elephants and are said to be particularly sensitive to unusual sounds.¹² It was probably this, together with the inexperience of their drivers, that led to the panic at Raphia.

Elephants were acquired by the Lagids primarily for military purposes, but they were also used for show, as will appear in the account of the Great Procession of Ptolemy Philadelphus. This, properly a Dionysiac performance with a lavish display of "barbaric pearl and gold," is described by Callixeinus, quoted in Athenaeus.¹³ The full description is too long to quote here. I give only the part relating to the animals to show the variety collected by the king. It forms the earliest instance in antiquity of the circus parade:

On another float, representing the return of Dionysus from India, was Dionysus, twelve cubits in height, reclining on an elephant, the god clad in purple, and wearing a wreath of ivy and vine wrought in gold. In his hands he carried a golden thyrsus lance and he wore shoes sewed with gold. In front of him on the neck of the elephant rode a young satyr five cubits high wearing a garland of pine leaves in gold, blowing a golden goat's horn which he held in his right hand. The elephant was caparisoned in gold and wore around its neck an ivy wreath of gold. This float was followed by five hundred girls dressed in purple tunics girt with gold. Their leaders—120 in number—were crowned with golden pine wreaths, and they were followed by 120 satyrs panoplied some in gold, some in silver, and some in bronze. After them came five squadrons of donkeys ridden by silenoi and satyrs garlanded. Some of the donkeys had golden frontlets and harness, others silver.

After these there came twenty-four elephant chariots and sixty pairs of goats, twelve of saigas,¹⁴ seven of gazelles, fifteen of hartebeests, eight of ostriches, seven of zebras, four pairs of wild asses, and four chariots each drawn by four horses. Riding in all of these chariots were boys in drivers'

¹² David E. Blunt, *Elephant*, Boston and New York, Houghton Mifflin Co. (1933), 100-107.

¹³ Cf. Athenaeus v, 21 ff.

¹⁴ The identity of this animal is doubtful. Strabo in the seventh book of his geography describes it as a native of South Russia, white in color, in size between the deer and the ram, and swifter than either. His subsequent remark that it fills its head with water through its nostrils and so is able to go several days through waterless country raises some doubt as to the accuracy of his information.

chitons and *petasi*. Beside them rode girls equipped with spears and thyrsus lances and dressed in mantles and ornaments of gold. The boy charioteers were crowned with pine, the girls with ivy. After them came six pairs of camels, three on each side, and these in turn were followed by wagons drawn by mules. These last carried barbarian huts in which were seated women from India and other countries, dressed as captives. Then came camels, some of which bore three hundred minas of incense, three hundred of myrrh, two hundred of saffron, casia, cinnamon, iris [i.e., orris root], and other spices. Next to them were Ethiopians bearing gifts, one group carrying six hundred tusks, another group two thousand logs of ebony, another sixty craters of gold and silver coins, and gold dust. After them marched two hunters with gilded hunting spears. There were led also two thousand four hundred dogs, some Indian, the rest Hyrcanian, Molossian, and other breeds. Then there were one hundred and fifty men bearing trees to which were tied all sorts of wild animals and birds. Then there were carried parrots in cages, and peacocks, guinea-fowl and pheasants, and many other birds from Ethiopia. . . . The procession ended with one hundred and thirty Ethiopian sheep, three hundred Arabian, twenty Euboean, twenty-six pure white cattle from India, eight from Ethiopia, one large white bear, fourteen leopards, sixteen panthers, four lynxes, three panther cubs, one giraffe, one Ethiopian rhinoceros.¹⁵

This imposing list of specimens from the menagerie omits one that would have been difficult to exhibit in a parade—the python. Aelian records¹⁶ that in the reign of Philadelphus two pythons were brought alive from Ethiopia to Alexandria; one was fourteen cubits long, the other thirteen; and in the reign of Euergetes three more were captured. By good luck we have an account of the capture of one of these snakes for Ptolemy's menagerie.

The second Ptolemy¹⁷ was interested in capturing elephants, and gave liberal rewards to those who engaged in the strange hunts for these powerful animals. He spent large sums of money on this hobby, and collected a considerable number of war elephants; moreover he acquainted the Greek world with other strange and unheard-of animals. Some of the hunters, therefore, when they saw how liberal the king was in his rewards, got together a considerable party and decided to hazard their lives and catch one of the big snakes to take to Alexandria and give to Ptolemy. Though this was a great and marvelous undertaking, fortune favored their plan and gave them success. They spied a serpent forty-five feet long near a pool of water. It would remain coiled and motionless until some animals came to the spot to quench

¹⁵ Athenaeus v, 31–32, 200C–201B.

¹⁶ *H.A.* xvi, 39.

¹⁷ Cf. Diodorus Siculus, iii, 36–37.

their thirst, when it would suddenly rear and seize an animal with its fangs and twine its coils about the body so that the victim could not escape.

As the snake was large and of a sluggish nature they hoped that they could take it with ropes and nooses; so first they went at it boldly, having everything ready for use. But when they were near they were struck with terror, seeing its fiery eye and its tongue darting in every direction; and besides as it glided through the woods and rubbed its rough scales it made a horrible noise, and its fangs were huge and there was a fierce look about the mouth and it had wondrous large coils. Pale with fright and with fainting hearts they threw the nooses over its tail. As soon as the rope touched its body, the snake turned with a frightful hiss, rose above the first hunter, seized him in its mouth and devoured him alive; the second was encoiled while attempting to flee and drawn in, then enveloped and crushed in its embrace. The rest of the hunters were panic-stricken and sought safety in flight.

They did not, however, give up the hunt, for the favor and liberality of the king outweighed the known dangers of the attempt; but by art and craft they subdued what could not be conquered by force. Their scheme was as follows: They made a basket of thick rope, shaped like a fish trap, long and broad enough to hold the huge monster. After they had found the snake's hole and observed its time of departure and return, they waited until it had started out as usual to hunt animals, and as soon as it was gone they stopped up the hole with stones and earth, then dug another near the lair, and put the basket in it, leaving an aperture in front ready for the entrance of the snake. When the time came for it to return, they assembled bowmen and slingers and a lot of horsemen, too, besides trumpeters and all the rest of the outfit. As they drew near, the snake reared its neck higher than the horsemen, and the hunters taught by their former disaster dared not approach close but pelted it from a distance, and as there were many hands and only one target and a large one, too, they hit the snake and also frightened it with their array of cavalry and pack of fierce dogs and the sound of the trumpets. It retired in the direction of its home and they followed, taking care not to excite it too much. When it reached the hole which had been filled up, they made a great racket with their armor and frightened it with the sight of the mob and sound of the trumpets. The reptile, unable to find the entrance and terrified by the onrush of the hunters, took refuge in the opening prepared nearby. As its coils were filling the net some horsemen rushed up quickly and before the snake could turn to get out they drew up the mouth of the basket, which was long and designed for quick work, and dragged out the net, put timbers under it, and carried it on. The snake in unusually close quarters let out a frightful hiss and tore at the enveloping rope with its fangs, pulling it back and forth, so that the porters thought it would get out of the trap. So in terror they set it down on the ground and prodded its tail and thus attracted its attention to the parts in torment.

They took it to Alexandria and gave it to the king; it was a strange sight and those who heard about it could not believe it true. By starvation they reduced the ferocity of the monster and gradually tamed it so that it became very gentle. Ptolemy gave the hunters a suitable reward and kept the tame serpent as the most marvelous exhibit for visitors to his kingdom.

LUCRETIUS AND *THE TESTAMENT OF BEAUTY*¹

By HERBERT C. LIPSCOMB
Randolph-Macon Woman's College
Lynchburg, Virginia

In his illuminating commentary on *The Testament of Beauty*,² Nowell Charles Smith tells us that Robert Bridges while building his philosophical poem was in the habit of referring to it "as his D.H.N. (i.e., *De Hominum Natura*).” By this obvious allusion to its analogue, the *De Rerum Natura* of Lucretius, as well as by its Vergilian invocation,

ME VERO PRIMUM DULCES ANTE OMNIA MUSAE
QUARUM SACRA FERRO INGENTI PERCUSSUS AMORE
ACCIPIANT,³

Bridges places his work in the great tradition of classical poetry. A sense of fellowship with the worshipers of beauty in the past is to Bridges a never-failing inspiration. His spirit is in unusually close accord with that of the Latin poet who in his "rich pro-cemion"⁴ hymned the praise of the goddess who creates beauty in nature and beauty in the mind of the poet:

So to Lucretius also seeking Order in Chance
some frenzy of Beauty came, neath which constraint he left
his atoms in the lurch and fell to worshipping
Aphroditè, the naked Goddess of man's breed;
and waving the oriflamme of her divinity
above the march of his slow-trooping argument,
he attributeth to her the creation and being

¹ Read by title at the sixty-fifth annual meeting of the American Philological Association at Washington, D. C., December 27, 1933.

² *Notes On The Testament of Beauty*: London, Humphrey Milford (1933), p. ix.

³ *Georg.* II, 475-477.

⁴ Tennyson, *Lucretius*, 70.

of all Beauty soe'er: NEC SINE TE QUICQUAM
 DIAS IN LUMINIS ORAS EXORITUR,
 NEQUE FIT LAETUM NEQUE: AMABILE QUICQUAM.
 So well did he in his rapture: such is Beauty's power
 physical or spiritual.⁵

Again, Bridges is in sympathy with his Roman forbear when, at the beginning of his discussion of the mind of man, he admits the difficulty of his task and lays proud claim to originality:

AND here my thought plungeth into the darksome grove
 and secret penetralia of ethic lore, wherein
 I hav wander'd often and long and thought to know my way,
 and now shall go retracing my remember'd paths,
 tho' no lute ever sounded there nor Muse hath sung,
 deviously in the obscure shadows, and none follow me
 entering where erst I enter'd, and all enter free,
 at the great clearing made by Socrates of yore,
 when he said KNOW THYSELF—⁶

verses that recall not only the *Divine Comedy* and the *Aeneid* but also Lucretius' exordium to the application of his scientific principles:

Nunc age quod superest cognosce et clarius audi.
 nec me animi fallit quam sint obscura; sed acri
 percussit thyrsos laudis spes magna meum cor
 et simul incussit suavem mi in pectus amorem
 musarum, quo nunc instinctus mente vigenti
 avia Pieridum peragro loca nullius ante
 trita solo. iuvat integros accedere fontis
 atque haurire, iuvatque novos decerpere flores
 insignemque meo capiti petere inde coronam
 unde prius nulli velarint tempora musae;
 primum quod magnis doceo de rebus et artis
 religionum animum nodis exsolvere pergo,
 deinde quod obscura de re tam lucida pango
 carmina, musaeo contingens cuncta lepore.⁷

The last four lines of this passage clearly define for us the way of approach to the *De Hominum Natura* as well as to the *De*

⁵ *The Testament of Beauty*, III, 245-256. In the 2nd ed. the colon of 254 is properly omitted.

⁶ *Test.*, IV, 761-769.

⁷ I, 921-934. In the quotations from Lucretius, Munro's text and numbering of lines are followed.

Rerum Natura, by the three paths of science, philosophy, and poetry.

Though we cannot speak of Bridges as the poet of Darwinism in the sense in which we refer to Lucretius as the poet of atomism, still even a superficial reading of the *Testament* reveals the indebtedness of the late English laureate to the scientific theory which was first announced in his boyhood. Evolution he sees everywhere. Though the sense of beauty might well have come to the birds, "those primitiv bipeds earlier than to man,"⁸ still

WISDOM
fashion'd the nascent Earth that the energy of its life
might come to evolution in the becoming of Man.⁹

And the becoming of Man is but a result of physical and intellectual development:

As with the embryo which in normal growth passeth
thru' evolutionary stages, at each stage
consisting with itself agreeably, so Mind
may be by observation in young changes waylaid.¹⁰

The evolutionary stages are found in man's moral qualities as well as in the development of sex from the lowest type of life through plants and higher animals on to man. The sense of duty, which Bridges calls "the imperativ obligation,"¹¹ progresses from "I know not, but I MUST" and the later "OUGHT" of the nesting ouzel to man's

positing beside OUGHT the equivalent OUGHT NOTS,
the stern forbiddances of those tables of stone
that Moses fetch'd out of the thunder of Sinai.¹²

Again, in the realm of agriculture Bridges finds "a new poetry of toil"¹³ gathered around the inventions of our mechanistic age which mark the long step that civilization has taken since

men left
their hunting and took tillage of the fields in hand,
superseding the women and all their moon-magic.¹⁴

⁸ *Test.*, III, 393.

⁹ *Test.*, I, 616-619.

¹⁰ *Test.*, III, 1005-1008.

¹¹ *Test.*, IV, 104.

¹² *Test.*, IV, 134-154.

¹³ *Test.*, III, 374.

¹⁴ *Test.*, III, 342-344. Contrast Lucretius' theory in regard to the first agriculturists: v, 1354-60.

Progress is the optimistic note sounded by Bridges as well as by Lucretius, who closes his fifth book, in which he unrolls the "*tempora fastosque mundi*,"¹⁵ with the words:¹⁶

sic unumquicquid paulatim protrahit aetas
in medium ratioque in luminis erigit oras.
Namque alid ex alio clarescere et ordine debet
artibus, ad summum donec venere cacumen.

And yet both these apostles of progress realize full well that the growth of civilization has not always been accompanied by an advance in beauty and human happiness. To point the moral Bridges cites the extravagant and degrading banquets of a guild of merchants in London:

From the terrifying jungle of his haunted childhood
where prehistoric horror still lurketh untamed,
man by slow steps withdrew, and from supply of need
fell to pursuit of pleasur, untill his luxury
supplanting brutality invented a new shame;
. on the gather'd guests
a trifling music playeth, dispelling all thought,
that while they fill the belly, the empty mind may float
lightly in the full moonshine of o'erblown affluence.¹⁷

The same lesson is taught by Lucretius, though in more somber tones, as he contrasts his own age with that of primitive man:¹⁸

tum penuria deinde cibi languentia leto
membra dabat, contra nunc rerum copia mersat.
illi imprudentes ipsi sibi saepe venenum
vergebant, nurui nunc dant sollertius ipsi.

Even more convincing is Lucretius' charge that the onward march of civilization has added to the inhumanity of war. From the natural weapons of early man to the scythe-bearing chariots of the Persians and the elephants of the Carthaginians he traces the progress in methods of warfare and sums up his indictment in words that might have been written for our own age:¹⁹

sic alid ex alio peperit discordia tristis,
horribile humanis quod gentibus esset in armis,
inque dies belli terroribus addidit augmen.

¹⁵ Horace, *Sat.* I, 3, 112.

¹⁶ v, 1454-57.

¹⁷ *Test.*, III, 40-55.

¹⁸ v, 1007-1010; cf. also the banquet scene in II, 22-28.

¹⁹ v, 1305-1307.

And Bridges, who at the age of seventy-three did his bit in making surgical bandages at Mrs. Daniel's war depot in Oxford, while recognizing the heroic virtues that war develops and the romance that gathers around

all old tales of far-off things, bygones
of long-ago whereof memory still holdeth shape,²⁰

realizes with Lucretius that mankind in this matter at least is still in a state of savagery:

—alas then in what plight are we,
knowing 'twas mankind's crowded uncleanness of soul
that brought our plague! which yet we could not cure nor stay.²¹

Just as Lucretius, the atomist, gives a lesser rôle to evolution, so Bridges, the evolutionist, to the atomic theory. In the passages of the *Testament* motivated by this theory the spiritual note of the earlier sonnet to Democritus²² is clearly struck. Not satisfied with the materialist's explanation of the activities of the spirit, Bridges holds that

From Universal Mind the first-born atoms draw
their function,²³

and assigns to the atom qualities that he observes in individual life:

And if Selfhood thus rule thruout organic life
'tis no far thought that all the dumb activities
in atom or molecule are like phenomena
of individual Selfhood in its first degrees.²⁴

So Lucretius, true to his fundamental principle,

nullam rem e nilo gigni divinitus umquam,²⁵

places free will in the primary constituent of matter²⁶ in spite of the inconsistency involved therein. And again in discussing the nature of the soul, reason leads him to admit that the elements of *aura*, *vapor*, and *aer* are not sufficient to explain the movements

²⁰ *Test.*, II, 652-653.

²¹ *Test.*, II, 991-993.

²² *The Shorter Poems of Robert Bridges*, Enlarged Edition: New York, Oxford University Press (1931), 209.

²³ *Test.*, IV, 116-117.

²⁴ *Test.*, II, 80-83.

²⁵ I, 150.

²⁶ II, 216-250.

of the mind and forces him to add a fourth nameless substance, the very soul of the complete soul:

atque anima est animae proporro totius ipsa.²⁷

But the appeal of the two didactic poems lies not so much in their statement of scientific and aesthetic principles as in the poetry that grows out of their systems of thought:

For what wer pleasur if never contemplation gave
a spiritual significance to objects of sense,
nor in thought's atmosphere poetic vision arose?²⁸

And poetic vision ever arises in the thought of both Lucretius and Bridges as they look upon a world in which the laws of science are operating. No better illustrations could be cited of Shelley's conception of the function of poetry "to lift the veil from the hidden beauty of the world, and make familiar objects be as if they were not familiar."²⁹ The familiar sight of clothes upon the line gathering moisture from the sea or drying in the sun³⁰ suggests to Lucretius' mind the ebb and flow of invisible atoms by which nature carries on her work. The fleecy flocks grazing and sporting joyfully on the hillside seem to the Roman poet when he views the scene from afar a symbol of the peace of the universe in which atoms are never at rest and worlds are speeding through space:

omnia cum rerum primordia sint in motu,
summa tamen summa videatur stare quiete.³¹

To Bridges,

dumtaxat rerum magnarum parva potest res
exemplare dare et vestigia notitiae,³²

the plant, whose roots struggle for nourishment beneath the earth and whose tendrils overcome all obstacles in the crannied wall, is an illustration of Selfhood, one of the Platonic steeds yoked to Reason's chariot.³³ In both poems the arid stretches of scientific argument logically developed through traditional formulae of transition are relieved by the beauty of the illustrations integral

²⁷ III, 275.

²⁸ *Test.*, I, 204-206.

²⁹ *A Defense of Poetry*: Boston, Ginn and Co., 13.

³⁰ I, 305-310.

³¹ II, 308-322.

³² II, 123-124.

³³ *Test.*, II, 42-59.

to the thought. The swiftness of atoms moving in void Lucretius makes clear to the reader by comparing the speed with which the rays of the sun reach the earth as it rises to the accompaniment of the songs of the birds:

primum aurora novo cum spargit lumine terras
et variae volucres nemora avia pervolitantes
aëra per tenerum liquidis loca vocibus opplent,
quam subito soleat sol ortus tempore tali
convestire sua perfundens omnia luce,
omnibus in promptu manifestumque esse videmus.³⁴

Bridges, too, in discussing the close relationship between reason and the animal senses, writes a hymn to morning, finding in the music of the birds far more than "a light disturbance of the atoms of air":

Lov'st thou in the blithe hour
of April dawns—nay marvest thou not—to hear
the ravishing music that the small birdes make
in garden or woodland, rapturously heralding
the break of day; when the first lark on high hath warn'd
the vigilant robin already of the sun's approach,
and he on slender pipe calleth the nesting tribes
to awake and fill and thrill their myriad-warbling throats
praising life's God, untill the blisful revel grow
in wild profusion unfeign'd to such a hymn as man
hath never in temple or grove pour'd to the Lord of heav'n?³⁵

Later on³⁶ Bridges passes from a treatment of the problem of evil to the "mystic Vision" of another lover of birds, the author of the *Canticle of the Sun*, from a summary of which he drifts into a poetic vision of the changing shapes of "the sky's unresting cloud-land"; and to Lucretius' mind the clouds shifting in form from giants to mountains to wild beasts typify the varying *simulacra* that arise spontaneously in the air.³⁷ For such poets no aspect of nature can lose its charm through years of intimacy, for they look upon the world with a child's ceaseless capacity for wonder. It is a generation that had lost this capacity that Lucretius calls back to the contemplation of the beauty of the heavens:

³⁴ II, 144-149.

³⁶ *Test.*, I, 223-296.

³⁵ *Test.*, I, 63-73.

³⁷ IV, 129-142.

nil adeo magnum neque tam mirabile quicquam,
 quod non paulatim minuant mirarier omnes.
 suspicito caeli clarum purumque colorem,
 quaeque in se cohibet, palantia sidera passim,
 lunamque et solis praeclara luce nitorem;
 omnia quae nunc si primum mortalibus essent,
 ex inproviso si nunc obiecta repente
 quid magis his rebus poterat mirabile dici
 aut minus ante quod auderent fore credere gentes?
 nil, ut opinor: ita haec species miranda fuisset.
 quam tibi iam nemo, fessus satiate videndi,
 suspicere in caeli dignatur lucida templa!³⁸

And at the very heart of the *Testament* lies the thought that except we become as little children we cannot enter the Kingdom of Beauty:

This spiritual elation and response to Nature
 is Man's generic mark. A wolf that all his life
 had hunted after nightfall neath the starlit skies
 should he suddenly attain the first inklings of thought
 would feel this Wonder: and by some kindred stir of mind
 the ruminants can plead approach
 but the true intellectual wonder is first reveal'd
 in children and savages and 'tis there the footing
 of all our temples and of all science and art.

Thus Rafaël once venturing to show God in Man
 gave a child's eyes of wonder to his baby Christ;
 and his Mantuan brother could he hav seen that picture
 would more truly hav foreshadow'd the incarnation of God.
 'Tis divinest childhood's incomparable bloom,
 the loss whereof leaveth the man's face shabby and dull.³⁹

Nor is it surprising to find the incomparable bloom of childhood inspiring some of the most exquisite verses of the poet who in his early career served for fifteen years as consulting physician in a children's hospital in London. His fancy broods over the deeper meaning of the presence of "the child, who playeth between the Loves at Titian's well,"⁴⁰ and interprets the *amorini* and the cherubim of Christian art as symbols of the child's divine intuition of

³⁸ II, 1028-1039.

³⁹ *Test.*, I, 318-336.

⁴⁰ *Test.*, III, 1125-1126.

beauty.⁴¹ He finds delight in watching him at his play⁴² and traces to childhood the source of the selfless happiness of a mother's VITA NUOVA.⁴³ The sorrows of children, too, evoke a ready response:

and ah! in tender years
the mind of childhood knoweth torments of terror,
fears incommunicable, unconsolable,
vague shapes; tho' oft they be the dread boding of truth,
against which man's full Reason at grips may wrestle in vain.⁴⁴

The same complete understanding of children is found in the poetry of Lucretius. He sees happy cities blossoming with children (*laetas urbes pueris florere*)⁴⁵ and in unforgettable lines, echoed by Gray in the *Elegy*, pictures for us the children racing down the walkway at evening to be the first to snatch the father's kiss and to touch his heart with silent gladness.⁴⁶ And Bridges' sympathy with childhood's "fears incommunicable" reminds one of the lines which recur in the music of Lucretius' verse as a leitmotif in a symphony:

nam veluti pueri trepidant atque omnia caecis
in tenebris metuunt, sic nos in luce timemus
interdum, nilo quae sunt metuenda magis quam
quae pueri in tenebris pavitant finguntque futura.
hunc igitur terrorem animi tenebrasque necessest
non radii solis neque lucida tela diei
discutiant, sed naturae species ratioque.⁴⁷

Thus to the race of men, whether they be children wandering in the darkness from the true pathway of life or (from Bridges' point of view) individuals whose animal instincts have blurred childhood's clear vision of beauty, both Lucretius and the writer of the *Testament* desire to bring comfort; and though Bridges, the aristocrat, lacks Lucretius' "proselytising ardour,"⁴⁸ yet both poets call mankind up to the serene heights to gaze with the one upon Beauty that leads

the spirit
in the life of Reason to the wisdom of God,⁴⁹

⁴¹ *Test.*, iv, 45-51.

⁴² *Test.*, II, 462-467.

⁴³ *Test.*, II, 133-163.

⁴⁴ *Test.*, II, 457-461. ⁴⁵ I, 255. ⁴⁶ III, 895-896. ⁴⁷ II, 55-61; cf. III, 87-93; VI, 35-41.

⁴⁸ Cf. H. W. Garrod, *Poetry and the Criticism of Life*: Cambridge, Harvard University Press (1931), 138.

⁴⁹ *Test.*, II, 846-847.

and to find with the other peace of mind, in the "*naturae species ratioque*";⁵⁰ and while Bridges sympathizes with Lucretius' effort to rid the "*miseras hominum mentes*"⁵¹ of the haunting terrors that result from superstition, at the same time he condemns his denial of "the omnificent Creator and First Cause,"⁵² the source of all beauty and wisdom. Of a false religion based upon terror, which Lucretius so fervently combated, the English poet writes:⁵³

so old a trouble and great
that the honest indictment of the Epicurean
goeth unrefuted, and his famous verse TANTUM
RELIGIO POTUIT SUADERE MALORUM
yet ringeth true as when he thought to benefit
mankind, and from his woes rescue him for ever,
drowning the thought of God from off the face of the earth
in his deluge of atoms; and made in the mind
a second Void, the which his sect should keep inane
by the inventiv levity of their enlightenment.

Yet Lucretius' deluge of atoms cannot utterly destroy his innate sympathy with religious beliefs deep-seated in the heart of man. At times we seem to hear him cry:

O ye Gods
I know you careless, yet, behold, to you
From childly wont and ancient use I call.⁵⁴

For example, in his description of the worship of the Mother of the Gods,⁵⁵ his response to the aesthetic appeal of the beauty of ritual and his understanding of man's sense of dependence upon a higher power battle with his reason's materialistic creed, a conflict which he sums up at the close of his picture of the procession of the image of the goddess through the streets of Rome in the words:

quae bene et eximie quamvis disposta ferantur,
longe sunt tamen a vera ratione repulsa.

⁵⁰ Cf. the joy of the "fresh initiation of life" (*Test.*, I, 8-18) with the happiness of philosophic quietude (*D. R. N.*, II, 1 ff.) which the vision from the mountain top brought to Bridges and Lucretius respectively.

⁵¹ II, 14.

⁵² *Test.*, IV, 1083-1084. Cf. Bridges' paraphrase (*The Shorter Poems*, Ed. Cit., 35) of the well-known lines in the *Georgics* (II, 490-492) expressing the conflict that arose in Vergil's mind in reading the *De Rerum Natura*.

⁵³ *Test.*, IV, 1104-1113.

⁵⁴ Tennyson, *Lucretius*, 207-209.

⁵⁵ II, 600-645.

And in many other passages we seem to be witnessing the struggle through which the poet is passing as the "anti-Lucretius"⁵⁶ leads the convert to materialism to endow the impersonal power, "*natura creatrix*," with attributes of the Creator, thus enabling the orthodox reader

thru' her [Science's] infinitesimals to arrive at last
at the unsearchable immensities of Goddes realm.⁵⁷

And there is a conflict at the center of the *Testament* also; for Bridges is not without misgivings in his effort to harmonize evolutionary science with spiritual faith. Facing the problem of pain and evil

he loseth heart the more
at the inhumanity of nature's omnipotence,⁵⁸

and in despair because of reason's inability to solve the mystery or to lead us to beauty, he falls back on the childlike faith that, though we see through a glass darkly, by dwelling with the spirit of beauty and by sitting with Mary at the feet of Christ we can be sure that beauty giveth testimony to the ultimate truth that God is Love:

Verily by Beauty it is that we come at WISDOM
yet not by Reason at Beauty.⁵⁹

Yet it is reason that guides Lucretius to the goal in the *De Rerum Natura*, a poem which is in a sense another quest for beauty. Living in a world of flux and flow in which all things are ever changing, the poet longs for that which is permanent. This he finds in the eternal beauty of the sum of things.⁶⁰ Hence it is that what Herbert Warren calls "melancholy enthusiasm"⁶¹ is the most striking characteristic of Lucretius' spirit. The sorrow that the poet feels in contemplating the infinite changing and passing

⁵⁶ Cf. M. Patin, *Études sur la Poésie Latine*: Paris, Hachette et Cie. (1900), I, 117 ff.

⁵⁷ *Test.*, IV, 672-673.

⁵⁸ *Test.*, III, 977-978.

⁵⁹ *Test.*, IV, 1305-1306.

⁶⁰ Cf. G. Santayana, *Three Philosophical Poets*: Cambridge, Harvard University Press (1910), 19 ff.

⁶¹ *Virgil in Relation to the Place of Rome in the History of Civilization*: Oxford, Basil Blackwell (1921), 18.

of the many is accompanied by the joyous thought of the permanence of the One. Nations as individuals wax and wane

et quasi cursores vitae lampada tradunt,⁶²

the shadow and the light of the eternal processes of destruction and creation. Nor is this world of ours, which is but one of "the illimitable worlds thronging eternity,"⁶³ exempt from the universal law. Just as man, it will have its little day and cease to be. Lucretius pictures the moment when its walls, outworn with age, shall burst asunder and its atoms dissipate on the infinite sea of space;⁶⁴ but according to the poet's theory, from the wreckage of such worlds others will come into being; for "that tempest of destruction," as Alfred Noyes⁶⁵ has restated Lucretius' conception,

Shatters its myriad worlds
Only to gather them up, as a shattered wave
Is gathered again into a rhythmic sea,
Whose ebb and flow are but the pulse of Life,
In its creative passion.

But Bridges, amid the vicissitudes of this temporal world with "man's little works, strewn on the sands of time,"⁶⁶ rises to loftier heights through faith in beauty that testifies to the eternal Love of God:

and in the fellowship of the friendship of Christ
God is seen as the very self-essence of love,
Creator and Mover of all as active Lover of all,
self-express'd in not-self, without which no self were.
In thought whereof is neither beginning nor end
nor space nor time; nor any fault nor gap therein
'twixt self and not-self, mind and body, mother and child,
'twixt lover and loved, God and man: but ONE ETERNAL
in the love of Beauty and in the selfhood of Love.⁶⁷

Thus, in these concluding verses of the *Testament* we are left with Dante in the presence of

*L'Amor che muove il sole e l'altre stelle.*⁶⁸

⁶² II, 79.

⁶³ *Test.*, II, 683-684.

⁶⁴ I, 1102-1110.

⁶⁵ *The Torch-Bearers*: William Blackwood and Sons (1922), 275.

⁶⁶ *Test.*, II, 507.

⁶⁷ *Test.*, IV, 1438-1446.

⁶⁸ *La Divina Commedia, Paradiso*, XXXIII, 145.

THE CLASSICS IN SCHOOL AND COLLEGE

By L. DENIS PETERKIN
Phillips Academy, Andover

In any realm of human enterprise it is important that from time to time we should pause and ask ourselves both where we are and whither we are going, and why. This is particularly true in the sphere of education. In this paper I propose to consider some of the tendencies in modern education as they affect the place of the classics in the modern curriculum, and the methods by which these should be taught.

It is increasingly clear that the study of the classics is steadily waning in this country. Greek is today taught only in a few schools, and to a dwindling number of students, and the signs of the times would seem to indicate that Latin is destined ultimately to share the same fate. This situation appears to be due, in the main, to two factors. On the one hand is the fact that Latin is now required for admission by hardly any college or university, and Greek by none. At the present moment the retention of Latin as a requirement of the Harvard A.B. degree is under consideration. Since unfortunately our whole educational system, theoretically, has the college as its goal, the inevitable result is that both teacher and student naturally pay less attention to a study which is not essential to reaching that goal. A contributing factor is the crowding out of the classics from the curriculum by other subjects which have, at the moment, a greater popular appeal.

For both these immediate facts there is the same basic cause, the increasing belief on the part of educational theorists and administrators that a knowledge of the classics is less important in our modern life than that of subjects of so-called practical value. Now few of us would deny that it is more important in life to know

certain rudimentary scientific facts or to be able to work out a simple mathematical problem, or to have some idea of the form of government under which we live, than to know what the *nominativus pendens* is or to be able to give correctly the forms of a Greek irregular verb. But the real answer to this question of the relative importance of different fields of study is part of a larger problem and hinges on our conception of what constitutes the true purpose of education.

Is education a process of acquiring information which may or may not be of use to us in meeting the demands of life, or does it aim primarily at producing habits of thought which will enable us to cope with any problem of life which may present itself? Obviously, if the purpose of education is the ability to cope with life, the mere acquisition of knowledge cannot be its goal. History is full of examples of the learned man pathetically incapable of dealing with the ordinary facts of everyday life. Equally obvious is it that the mind cannot function in a vacuum. It needs to have at its disposal the knowledge which is the heritage of the past to furnish the material on which it exercises itself and by which it shapes its course. Both aims, then, should form part of a balanced educational scheme, but for "the real business of living," as the founders of Phillips Academy phrased it, the acquisition of knowledge would appear to be less important than the creation of a trained mind.

Assuming, however, an educational scheme which embraces both these aims, let us consider what subjects best contribute to the attainment of one or both of these ends. I do not propose to rehash the arguments *pro* and *con* concerning the classics in this connection, but rather to examine the validity of the claims in general to see if we cannot arrive at a truer estimate of educational values. If the matter be viewed honestly and dispassionately we must admit that many subjects are equally efficacious for the training of the mind. I believe that from this point of view either classics, mathematics, science, or English, provided the subject be well taught, can produce the same results, and that no one subject should be regarded as superior for this purpose. On the practical side the respective claims are hardly more tenable. The

classicists point to the value of Latin in understanding the English language, but while it is true that the knowledge of Latin and Greek is a help etymologically, a knowledge of Anglo-Saxon would be even more so. As for the claims of mathematics and science in this respect, isn't it true that only the most rudimentary knowledge of these is necessary for the practical purpose of living, unless the individual is engaged in some specialized profession? After all, many human beings, and some of the greatest, have lived and died in happy ignorance of the binomial theorem, or the doctrine of evolution, or the theories of Freud. It would appear, then, that the so-called practical value supposed to be inherent in a particular study as compared with another is negligible; but, say the classicists, what about the other values contributed by the art, literature, and thought of Greece and Rome? Here it is true that the classics have something to which most other studies can offer no counterpart. No thoughtful person can deny the supreme value of the contribution made to the civilization of the world by the Greeks and Romans, but what the classicists so often ignore is that practically all of those values are attainable without a knowledge of the Greek and Latin language. The one exception is the esthetic appreciation of the literature, and even this is not entirely dependent on a reading of the original. I shall return to this, however, in another connection later.

Instead of wrangling about the relative merits of subjects, surely the important thing is the realization that one student will get his best mental training from science or mathematics or what-not, and another from the classics, according to the type of mind he possesses. Our aim, therefore, should be to discover the aptitude of the individual as early as possible and to guide him along the lines of his natural bent. If this is once admitted there will be no logical reason for regarding algebra or geometry as more important than Latin as a prerequisite for college. It is just as unreasonable to demand that one student pass in these subjects as it is to demand that another pass in Latin. The solution, surely, is for the colleges to have a system of alternatives and so to make allowance for differing types of mind. There are outstanding examples of people of unquestionable brilliance in certain fields who

have been mentally incapable of mastering a particular branch of study. Any one who has had much to do with actual teaching knows that there is no one royal road to wisdom, and that the aptitude of individuals for different studies varies definitely and widely. At the extremes are those who are good at anything and those who are good at nothing. The great majority have fairly clearly marked aptitudes for particular lines of study. With the increasing use of psychological and other tests it ought to be increasingly easy to discover a student's aptitude early in his scholastic career. If these mental differences are given consideration it should be clear that no one subject has an inherent superiority over others for all individuals, either as a form of mental training or as fitting the individual for the practical purpose of living. There is, therefore, still a place for the classics in the modern curriculum equally with mathematics or science, or any other study, since for a certain type of mind they provide a training which it will not get so well, or at all, in any other branch of study. The same applies to the other subjects under consideration.

It is with this in mind that we are trying to meet one aspect of the problem at Phillips Academy by offering a course of study in which there is no classical requirement. It is designed for those who are found to have no aptitude for that study, or whose interests, when they come to us, are already so far formed that it is clear that nothing would be gained by insisting on the study of Latin in their case. I would suggest that this is a rational way of dealing with the situation. Undoubtedly it will result in fewer students taking classics, but I do not believe that it will make such a difference in the numbers as some fear. The loss in numbers will, I think, be more than compensated for by the gain in quality. Of course to be logical and consistent we ought to have also one course without mathematics, and I have tried to show the justification for such a step. Unfortunately, the educational authorities of this generation are still as wedded to the belief that algebra and geometry are an essential part of education as earlier generations were to the same idea with regard to the classics. These changes take time—the radicalism of one generation becomes the conservatism of the next.

It is, however, with the question of the classics that I am primarily concerned, and there is one criticism of our procedure which needs to be considered. It is objected that it is impossible to discover what students have an aptitude for the classics if they are not exposed to them at all; in other words, are not made to study them for a time. This, of course, is true, but it is equally true that we are not going to be able much longer to compel students to study Greek or Latin willy-nilly, so we may as well face the fact and see what we can do to meet it. I wonder if the method we have been pursuing in the teaching of classics in school and college has not been a putting of the cart before the horse. We have insisted on a study of the language first, and have assumed that an understanding of the peoples and an interest in their achievements would naturally follow. In practice it has worked out that little save language study was done in the schools, and anything further was reserved for college. So the majority of students go to college with but the haziest ideas on all that is implied by Greek and Roman civilization, and in many cases pursue the matter no further. Some of the colleges do offer freshman and sophomore courses in the wider fields of classical study, but these are usually taken by those already interested in the subject and planning to continue its study. I doubt whether this system was ever a good thing, but certainly to continue this policy any longer will be suicidal. Since we can no longer compel a study of Greek and Latin our only hope of interesting students to undertake it voluntarily is by interesting them in the Greeks and Romans, and in what they thought and said and did. I suggest, therefore, that we revise our present process and begin with a course in Greek and Roman civilization, either preceding or accompanying the beginning course in Latin in schools. This course should be a five-hour course throughout the year, and be compulsory, and would be valuable in itself whether the student went on to study the classics or not, and invaluable if he did. It is a case where the proverbial half-loaf is very much better than no bread, and infinitely better than the present situation where a student drops Latin with devout thankfulness after two years of struggle with a language he dislikes, and having learned practically nothing of the most valuable part of our herit-

age from the Greeks and Romans. Such a course could begin with stories of legend, myth, and history, go on to the study of the life, manners, and government of the Greeks and Romans, their art, and finally their thought as expressed in their language. This last could be read in selected passages in translation. It would provide a splendid opportunity for the use of illustrative material in the form of photographs or slides, and the use of museum collections where these were available. By the end of this course the student would have a well-rounded conception of what the Greeks and Romans were really like and of what they have contributed to the world, and might well be stimulated to wish to read their literature in the original. At least he would have been made, to some extent, aware of what is meant by our debt to Greece and Rome.

I am aware that there is a strong prejudice against the reading of the classics in translation, but there is all the difference in the world between the use of a translation in the preparation of a text in school and the reading of a translation as an independent piece of literature. Where the ideas are the main consideration, few people could or would raise any objection. After all, probably not one person in a hundred in this country reads Aristotle or Plato in the original, but even where esthetic considerations are paramount, the objection to the use of translations is hardly valid. While it is true that the full beauty of great literature, whether poetry or prose, is unattainable in a translation, it is absurd to maintain that one cannot be made aware of much of the beauty of the original by a good translation. I can well remember my own sense of the dignity and beauty of Homer which I got from a prose translation long before I could read the original. I am sure that many a student has been led on to a study of the original by the interest which was provoked by a translation. Today in the Loeb, and other series, so many good translations are available that it is foolish to ignore this avenue of approach. I am afraid that if we continue our shortsighted opposition to the reading of the classics in translation, the time will come when they will be read only in translation. I am aware that some work along the lines I have suggested is already being done in some schools, but

it is not usually coördinated or adequately related to the study of the classics.

I would hope, then, that such a course would create a desire in some of those who took it to go on to a study of the language. True, not all of these would prove to have the necessary aptitude, and so would not be encouraged to continue, but the group as a whole would at least provide a nucleus of students genuinely interested and eager to go on and the remainder, after elimination, would be a picked group ready and able to progress rapidly, unhampered by the mentally poor and uninterested. Something approaching this selective system is already in operation in many schools, in the shape of honor divisions. I can speak only for my own school, Andover, but, though the system has been in effect for only three years, it has been thoroughly justified by its results. Beginning with the first year, boys whose entrance examinations show real promise are put in a special division of Latin 1, with the idea that by the end of the year they may be ready to go into Latin 3. Not all succeed in doing so, but the majority do. In each succeeding year there is an honor division to which those boys are assigned, who, on the recommendation of their instructor, are considered to be of good honor caliber. It is a flexible system whereby a boy who fails to justify his inclusion in the honor section can be moved down, or one who shows marked improvement, moved up. The net result is not that all the good boys are necessarily included in the honor divisions. Various considerations often make that impossible, but we do insure that only good boys are in such divisions. The gain in the quality of the work done and in the rate of progress is very marked. Now I am not suggesting that, under such a selective scheme as I propose, all the students would be of honor quality, but I do think that the general level would be considerably higher than it is at present, and that of the honor group proportionately higher.

To turn now from the mechanics to the matter of the teaching aim in school or college: The general ideal on which all would agree is that the groundwork should be done in school and such a foundation laid as makes possible advanced work in college. No real appreciation of language as literature, and no really advanced

work in classics, is possible until the student has attained an ease in reading Greek and Latin, and this point should be reached, if possible, before going to college. Here we come to the thorny question of how much drill work is the *sine qua non*. On this point there are widely divergent views. There are those who believe in the "good old-fashioned drill," who pride themselves on its efficiency and regard any suggestion of relieving the tedium of such work as a confession of feeble-mindedness. Among these are the sticklers for grammatical terminology, though I often found at Harvard that many of their pupils had the catch words glibly at their tongues' end, but could seldom explain the construction which the terms were supposed to describe. On the other side are those who believe that every effort should be made to "brighten the study of Latin," but so often sacrifice both dignity and accuracy in the attempt. Between these are probably the great mass of teachers who believe in a mean somewhere between the extremes, who feel that spade work is necessary in the laying of any foundation, and so insist on an irreducible minimum of drill, but at the same time make a conscientious effort to enliven their subject by supplying the historical and social background, and by the use of illustrative material. Many schools are doing excellent work in this respect, but much remains to be done along these lines and the method can, with advantage, be more widely used. Nothing else can so well reinforce and extend that background of interest and knowledge which the suggested course in Greek and Roman civilization would provide.

How successful all this may be will depend on the teacher. As always, we come back in the last resort to the teacher. The teacher, we say, must know and love his subject. "By their fruits shall ye know them," and judged by this test we must confess that a great many teachers neither know nor love their subject. Too many teachers in our schools today are teaching Latin because they followed the line of least resistance, or because the exigencies of the curriculum demand that they teach it. As for knowledge, that often consists of an elementary acquaintance with the language and with excursions of the most perfunctory kind into the wider realm of classical study. Is it surprising that their

teaching is dull and uninspired or that their pupils leave them with a deep-rooted contempt and distaste for the subject? Again and again when I have discovered this hostility in a college student it could almost invariably be traced to the bad secondary teacher. There is another condition that cramps even the good teacher in the public schools, and that is the continual widening of the curriculum to embrace ever more subjects. The student is distracted by the variety of subjects presented and usually fails to gain a thorough knowledge of any one.

There are two other aspects of the teaching of the classics in school on which I feel that greater stress should be laid; namely, sight translation, and the building up of a vocabulary. Theoretically, both are taught in school, but I used to find when I taught at Harvard, and I find it now at Andover, with students who come to us with credit for two or three years of Latin, that little or no attempt has been made to teach either according to a rational method. Students need to be taught to approach a passage of Latin as they would a passage of English, to try to get the general sense of the whole to begin with, to treat an individual sentence as a whole and, as they would in an English sentence, arrive at the meaning of the words they don't know from the words they do. This is not "guessing," it is reasoned deduction. They need to be taught how to use their imagination, and above all to have flexibility of mind, so that if one hypothesis doesn't work they may try another until they find one which does.

In the matter of vocabulary they have usually been made to memorize the College Board lists, but seldom is any attempt made to build up a vocabulary on the basis of association, that is, to group those words which have some kind of kinship or connection; for example, parts of a ship, the armor and weapons of a warrior, or words which have to do with religion, sacrifice, and so on. It is impossible to overemphasize the importance of these two aspects of teaching if our aim is, as it should be, to bring the student to the point where he can comprehend easily and so enjoy what he reads.

To sum up, then, my idea is that the present four years of Latin in a secondary school should be preceded, if possible, or at any

rate accompanied, by a compulsory five-hour course in the civilization of Greece and Rome, and that we should aim at quality rather than quantity, and use some sort of selective method, such as the honor divisions, to train those who plan to continue the study of classics seriously in college. If we could insure that such students had gained some facility in the reading of Greek and Latin before they went to college it would be possible to expect them to read widely in the originals, independently of their classroom assignments. This practice is common in English universities, but almost nonexistent in the American. An ability to do this gives a confidence and a zest and an ability of appreciation that nothing else can supply. This is not to say that even in college a course in the classics in translation has no place. It has, but not for the serious student of the classics, who should by that time have passed beyond it. Even for the individual who has no intention of proceeding further with classical study, the ability to read Greek and Latin may well remain a precious possession. It is the work of the school to provide the tools and to teach the student to use them; what further use he makes of them in college and later life is a matter for him. We at least shall have done our part.

APOLLO POLYMORPHOUS

By WALTER R. AGARD
University of Wisconsin

In the study of classical mythology there is nothing of greater interest and value than tracing the evolution of the stories and artistic representations of gods and heroes, not only in ancient times but also in later European literature and art. Three general observations regarding this development may be made: (1) The range of Greek and Latin literature is extremely broad, with respect to both subject-matter and treatment, so that only confusion results by applying the word "classical," as a qualitative term, to all of it. Greek sculpture, for example, includes what we now differentiate by the critical canons of "classicism," "romanticism," "impressionism," and "expressionism." When we call the entire Greek and Roman civilization "classical," it must be merely with an historical meaning. (2) From this great variety of literary and artistic expression writers and artists in later periods have borrowed for actual models or for inspiration those elements which have met their own needs and the needs of their times. (3) The Greek and Roman material has been changed, through this process of transmission and adaptation, in accordance with the temperaments of the persons and periods making use of it.

For an illustration of these principles let us make a rapid survey of the evolution of one figure in literature and art: the god Apollo. I call him "Apollo Polymorphous"—"Apollo of many forms"—because of the varied ways in which he has been regarded.

He was one of the most universal of the divinities, worshiped throughout the classical world. Yet none was more complex. A leading god of the migratory tribes that swept down from the north in the Heroic Age, he is pictured in our earliest literary rec-

ord, the *Iliad*, as a god of light, the strong god who brings men both healing and pestilence. His priest, insulted by Agamemnon, prays to Apollo for vengeance:

So he spoke in prayer, and Phoebus Apollo heard him, and he came down from the ridges of Olympus angry at heart, having on his shoulders his bow and covered quiver. The arrows clanged on the shoulders of the angry god as he moved on, and he came like the night. Then he sat at some distance from the ships and let fly a shaft. And terrible was the clang of the silver bow.¹

But by the fifth century his nature had developed in accordance with the evolution of the people who worshiped him. He was still the fighter. Pindar wrote of him as the "lord of the golden bow," who conquered the earth-bound giants,² and he was revered at Delphi as the radiant sun god who slew Python, the serpent divinity. But it was chiefly as a god of intelligence that he was worshiped—the oracle, to whom cities and confederations, as well as individuals, came for counsel; and as the patron of the arts, the singer and leader of the dancing Muses. It is especially interesting to observe how the Athenian dramatists presented him in ways acceptable to their forensically minded audiences, Aeschylus (in the *Eumenides*) as a resourceful attorney for the defense, Euripides (in the *Ion* and *Alcestis*) as a casuistical debater, quick at repartee and sophistry, like any keen-witted member of the Athenian assembly.

New variations on his character were played by the poets of later classical days. To Theocritus and Bion he was the gracious friend of shepherds and the singer of charming songs;³ Moschus pictured him as weeping over the death of Bion.⁴ This romantic tradition appealed to Roman writers. In Ovid's stories of Phaëthon, Hyacinthus, and Daphne the god has become a father pleading with his reckless son or an ardent lover who suffers pitiful disappointment. "Would that I could give my life for you," he says to the dying Hyacinthus,

but since that is not allowed to be, you shall always be with me and I shall never cease speaking of you. My lyre and my songs shall celebrate your fate, and you shall become a new flower inscribed with my lamentations.⁵

¹ *Iliad* I, 43-49.

² *Ol.* XIV, 10; *Pyth.* VIII, 18.

³ Theocritus v, 82; xxv, 21; Bion v, 8.

⁴ Moschus III, 26.

⁵ *Met.* x, 202-206.

To Daphne he cries:

My own arrow never misses its mark, but alas! an arrow more unerring than mine has wounded my heart. I discovered the art of medicine, and all over the world I am honored as the reliever of disease, and I know the properties of healing plants. Wretched that I am, love can be cured by no herbs, and the healing arts that benefit others bring to me, the master physician, no relief.⁶

Vergil represented Apollo as the prophet of Rome's future greatness. In the *Aeneid* he is prayed to as one who has always pitied the heavy woes of Troy; he has lost much of his former strength of will and keenness of wit; he has become a gracious god of sweet music and passionate longing. The Apollo of the Greeks was made of sterner stuff.

It is an interesting question to consider why the stalwart Romans liked to picture the god in less masculine terms than did the Greeks. May I suggest two reasons? (1) Like many people whose genius is for the practical rather than the intellectual and aesthetic, the Romans had a marked sentimental streak, and were less exacting in their emotional expression than the Greeks, who were better trained in that respect. (2) The poet in Rome was patronized by men of wealth and too often belonged to a group of self-conscious aesthetes. The Greek poet had a more important social function, as an honored interpreter of civic aspirations and ideals that were predominantly masculine in character.

Now in ancient sculpture we find the same evolution in accordance with changing times and the temperaments of different artists. The sixth-century Apollo who strides forward beside his sister on the frieze of the Siphnian Treasury at Delphi⁷ is a lithe and alert warrior, manifestly enjoying the excitement of the struggle. The Apollo on the west pediment of the fifth-century Temple of Zeus at Olympia⁸ is of a more intellectual type, an incarnation in stone of the moral precepts *μηδὲν ἄγαν* and *γνώθι σεαυτὸν* which he sponsored at the oracular shrine. He stands "above the battle" of Lapiths and Centaurs, his body majestic in its dignity and

⁶ *Ibid.* I, 519-524.

⁷ G. M. A. Richter, *Sculpture and Sculptors of the Greeks*, fig. 418.

⁸ *Ibid.*, figs. 391, 392.

poise, his face serenely superior to the hectic fighting that surges about him. On the Parthenon frieze he is a calm, strong young man, obviously master of himself and of any situation that may arise.⁹ Praxiteles' Apollo Sauroctonus¹⁰ reveals the more tender conception of the god which began to find favor in the fourth century; he is a girlish youth engaged in trivial sport. From that time on he was chiefly represented in Greek and Roman sculpture as the sweet-faced leader of the Muses who, clad in swirling drapery, lifts his head in ecstasy as he plucks at his lyre.¹¹ If he is still pictured as the fighter, as in the Apollo Belvedere,¹² he is not really a fighter, one feels, but is rather a handsome, smartly-coiffured dancer of a battle-ballet, who has just bounded on the stage and strikes a mannered pose of arrogant pride. So has Apollo fallen from his fifth-century dignity and power.

In later European literature we must obviously not expect to find Apollo treated with the same spirit as during classical times. He is no longer an actual god to be worshiped; he is merely a symbol used for aesthetic effect. So we see poets treating him chiefly as symbolic of the sunlight and of artistic inspiration.

Since Dante called upon "good" Apollo to inspire his lips,¹³ the god has been invoked by poets generally as the source of their poetic powers. During the Renaissance, Edmund Spenser prayed to "fayrest Phoebus . . . the god of goodly arts" that he might sing well.¹⁴ Ben Jonson declared of Shakespeare that

Like Apollo, he came forth to warm
Our ears.¹⁵

Ronsard addressed him as the inspirer of poets,¹⁶ and Du Bellay set an example often followed in France by comparing Ronsard to Phoebus.¹⁷

Apollo also represented the power of music. A typical example is Shakespeare's description of Love,

as sweet and musical
As bright Apollo's lute, strung with his hair.¹⁸

⁹ *Ibid.*, fig. 488.

¹⁰ *Ibid.*, fig. 675.

¹¹ *University Prints*, A 210, 309, 479 A.

¹² *Ibid.*, A 272, 478.

¹³ *Paradiso* I, 13-22.

¹⁴ *Epithalamion* 121 ff.

¹⁵ *Lines to the Memory of Shakespeare*.

¹⁶ *Le Tombeau de l'Auteur*.

¹⁷ *A Pierre de Ronsard et Pierre de Paschal*.

¹⁸ *Love's Labor's Lost* IV, 3.

Renaissance poets delighted especially in addressing him as the sun god, symbol of the radiant new day. To Spenser he was "golden Phoebus," "fresh as brydegrome to his mate," who "came dauncing forth, shaking his dewie hayre."¹⁹ To Shakespeare the lark at heaven's gate sings when "Phoebus 'gins arise."²⁰ William Drummond of Hawthornden wrote of Phoebus "bright with sacred flames," and bade him

arise,
And paint the sable skies
With azure, white, and red . . .
Give life to this dark world which lieth dead;
Spread forth thy golden hair
In larger locks than thou wast wont before,
And, emperor like, decore
With diadem of pearl thy temples fair.²¹

To the Renaissance poets the romantic stories of Apollo appealed especially; over and over again the Daphne and Hyacinthus legends are mentioned.²²

Few are the references to the god in his moral and intellectual functions. The most interesting occurs in Sir Philip Sidney's *Hymn to Apollo*, in which, as the god of light who slew the Python, he personifies the knowledge that enables us to overcome sin.

In the seventeenth and eighteenth centuries Apollo continued to be a symbol of the day and of poetic inspiration, and little more. The French poets usually referred to him as the bright sun god with golden hair, inspirer of poets. Boileau added a somewhat bitter note, saying that this god of theirs promises them only "un nom et des lauriers."²³ Schiller described him as the singer, who draws harmony from his golden strings.²⁴ But in general these references to Apollo seem hackneyed and shopworn, lacking the fresh enthusiasm that the Renaissance had felt for them.

The nineteenth century somewhat extended the range of Apollo's significance. He was still, to be sure, preëminently the patron of arts, the friend of poets. To Matthew Arnold he was the leader of

¹⁹ *Faerie Queene* I, 5, 2.

²⁰ *Cymbeline* II, 3.

²¹ *Song*, 1-3, 8-12.

²² E.g., *Midsummer Night's Dream* II, 1; *Taming of the Shrew*, Induction, 2; *Faerie Queene* III, 11, 36 f.

²³ *L'Art Poétique*, IV 177.

²⁴ *Das Eleusische Fest*.

the choir of Muses, and "the leader is fairest."²⁵ Keats called upon him often as the inspirer of lesser singers, the god himself the greatest of them. But the youthful Keats, while still in his mood of self-distrust, added to the picture, in Vergilian fashion, a new note of pity:

God of the golden bow
And of the golden lyre . . .
O why did'st thou pity, and for a worm
Why touch thy soft lute
Till the thunder was mute,
Why was I not crush'd—such a pitiful germ?
O Delphic Apollo!²⁶

We find in Stevenson a similar note of humility. "I," he wrote, "whom Apollo sometime visited."²⁷

The interest in Apollo's sentimental adventures continued to be strong among our poets of more tender feeling. Stephen Phillips presented an Apollo who offered Marpessa

Existence without fears forevermore . . .
In mere felicity above the world,
In peace alive and moving, where to stir
Is ecstasy, and thrilling is repose.²⁸

The most sickly romantic account of all, by James Russell Lowell, represents him as a shepherd of King Admetus, "a youth . . . Whose slender hands were nothing worth," sensuously singing lullabies, a careless, idle lad, with "slim grace and woman's eyes."

He sat and watched the dead leaves fall,
Or mused upon a common flower.²⁹

But some modern poets have interpreted him more in accord with his ancient Greek quality. Byron was content to see him through romantic eyes as the Apollo Belvedere,

The Lord of the unerring bow,
The God of life, and poesy, and light . . .
All radiant from his triumph in the fight . . .
In his eye
And nostril, beautiful disdain, and might

²⁵ *Empedocles on Etna.*

²⁶ *Hymn to Apollo.*

²⁷ *Epitaph for Himself.*

²⁸ *Marpessa.*

²⁹ *Shepherd of King Admetus.*

And majesty, flash their full lightnings by,
Developing in that one glance the Deity.³⁰

But Shelley probed more deeply. To him Apollo became, as the god of light, a symbol of that intellectual illumination which pierces the fogs of error.

I am the eye with which the Universe
Beholds itself and knows itself divine;
All harmony of instrument or verse,
All prophecy, all medicine, is mine,
All light of art or nature; to my song
Victory and praise in its own right belong . . .
All men who do or even imagine ill
Fly me, and from the glory of my ray
Good minds and open actions take new might.³¹

Most adequate of all is the treatment of him by Keats and George Meredith. Meredith pictured him as "the all-luminous charioteer," the veritable "bright sun-god":

In the light of him there is music . . .
Renovation, chirp of brooks, hum of the forest—an ocean-song.³²

And he represented Apollo at Admetus' court, not as a "slender youth . . . with hands nothing worth," but in this stirring tribute from the coworkers of the god:

You that build the shade-roof, and you that court the rays,
You that leap besprinkling the rock stream-rent,
He has been our fellow, the morning of our days;
Us he chose for housemates, and this way went.
God! of whom music
And song and blood are pure,
The day is never darkened
That had thee here obscure.³³

Perhaps the most profound modern revelation, the one most in accord with that of the early Greeks in its force and beauty, is found in Keats' *Hyperion*. Here Apollo, the "father of all verse," is the manifestation of sensuous beauty, but he is more than that:

³⁰ *Childe Harold* 4, 161 ff.

³² *Phaëthon*.

³¹ *Hymn of Apollo*.

³³ *Phoebus with Admetus*.

he embodies that searching for knowledge which, as Plato says, leads us to the ultimate beauty: knowledge that recognizes the actuality of pain, and reconciles it with joy in a single harmony.

Knowledge enormous makes a god of me.
Names, deeds, gray legends, dire events, rebellions,
Majesties, sovran voices, agonies,
Creations and destroyings, all at once
Pour into the wide hollows of my brain
And deify me, as if some blithe wine
Or bright elixir peerless I had drunk,
And so become immortal.

As we study Apollo in the sculptures since Roman times, we find a similar variety of conception. In the Renaissance Jacopo Sansovino, following the Hellenistic and Roman tradition, presented him as an excessively graceful young man, assuming an elegantly mannered pose.³⁴ Michelangelo could never be satisfied with so sentimental a version. While still an apprentice in Bertoldo's workshop he did a vigorous little relief of Apollo and Marsyas, and later an Apollo with a Violin,³⁵ a sturdy and energetic nude figure in pose resembling the David, with its imperious head turned sharply to one side. Bernini illustrated the Apollo and Daphne story with a sweet charm similar to that of Ovid.³⁶

Then, as in literature, the themes became stereotyped, and the technique lacking in both breadth and subtlety. Nothing could be more insipid than the Pastoral Apollo³⁷ by John Flaxman, whose Wedgwood designs won him some fame in the early nineteenth century. This languid youth muses while a plaintive hound gazes soulfully up at him. The Apollos by Permoser³⁸ and Thorwaldsen,³⁹ utterly lacking in virility, are empty shells of passive beauty.

But in modern times, influenced by the archaeological discoveries of genuine Greek Apollos, our sculptors have begun to restore the god to the place he deserves in a monumental and powerful art.

³⁴ C. R. Post, *History of European and American Sculpture*, fig. 102.

³⁵ W. Bode, *Florentine Sculptors of the Renaissance*, pl. LXXXII.

³⁶ Lord Balcarras, *Evolution of Italian Sculpture*, fig. 28.

³⁷ W. G. Constable, *John Flaxman*, pl. XXXI.

³⁸ *Albertinum*, Dresden.

³⁹ A. Rosenberg, *Thorwaldsen*, fig. 5.

One of Barye's small bronzes suggests an Olympian majesty in the muscular seated figure.⁴⁰ Rodin pictured him as a radiant divinity leaping forth from the clouds to slay the Python.⁴¹ The Swedish sculptor, Carl Milles, rendered him with neo-archaic *gaucherie*, as he twangs his lyre over the orchestra of the Concert House at Stockholm.⁴² The stalwart Apollo by Sartorio, on the Marseilles Opera House, is conceived in the more mature Hellenic tradition. But the sculptor who has been most successful in restoring Apollo to his rightful place is Antoine Bourdelle. His gigantic seated figure of Apollo⁴³ on the façade of the Théâtre des Champs-Élysées, Paris, may be clumsy, but it has great strength and dignity, symbolizing the central force that inspires the Muses who sweep toward him from either side; and Bourdelle's head of Apollo⁴⁴ recaptures something of the spirit of the Apollo at Olympia—the god of well-poised spiritual energy and oracular insight.

⁴⁰ C. Saunier, *Barye*, pl. xxvii. ⁴¹ L. Taft, *Modern Tendencies in Sculpture*, fig. 20.

⁴² W. Aumonier, *Modern Architectural Sculpture*, p. 107.

⁴³ *International Studio*, June, 1923, p. 194.

⁴⁴ *The Arts*, October, 1925, p. 204.

Book Reviews

[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

HEINRICH HOPPE, *Beiträge zur Sprache und Kritik Tertullians*:
Lund, Publications of the New Society of Letters at Lund
(Sweden), No. 14 (1932).

Hoppe published his excellent *Syntax und Stil des Tertullian* in 1903. On being invited subsequently to prepare an edition of Tertullian's *Apologeticum* for the Vienna Corpus, he decided that in addition to a careful study of the complicated manuscript tradition it was indispensable to make a thorough investigation of many peculiar features in the language and style of this notoriously difficult author. The present monograph is the partial fruit of his work. It is not, however, a systematic treatise, but, after a valuable introduction (pp. 5-15), comes a series of studies on certain features of syntax (pp. 16-43), style (pp. 43-62), and vocabulary (pp. 62-149), followed by a section (pp. 149-160) in which the evidence of these studies is applied critically to the establishment and interpretation of a number of difficult passages that have hitherto baffled both editors and students.

Hoppe's new book is an important contribution to our knowledge of Tertullian's language, a contribution made possible by a thorough acquaintance with the Latin of all periods, through a fine feeling for linguistic usage. In keeping with the new approach to syntax, he has not failed to give proper weight to psychological factors in evaluating syntactical and stylistic phenomena, whether characteristic of late Latin in general or peculiar to Tertullian himself. In this study he has exemplified admirably the sound

principle that no one should venture to establish the text of an author until he is as familiar as possible with the latter's language, style, and thought. It is just in this respect that modern scholars, in spite of their superiority on the technical side of textual criticism, fall short of men like Beatus Rhenanus, whom Hoppe praises for his knowledge of Tertullian's language, and the old Benedictine editors of St. Augustine.

The monograph is well printed and indexed. Through the kindness of Einar Löfstedt, who himself and through his pupils has made important contributions to Tertullian studies, the author, unable to find a publisher for his work in Germany, was able to have it published at Lund.

MARTIN R. P. MCGUIRE

CATHOLIC UNIVERSITY OF AMERICA

ATHENAEUS, *The Deipnosophists*, with an English Translation by Charles Burton Gulick, Volume v (Loeb Classical Library): London, William Heineman; Cambridge, Harvard University Press (1933). 10s.; \$2.50.

This latest installment of the Loeb *Athenaeus*, comprising Books XI and XII does not offer so much of varied interest as the previous volumes. Book XI is almost wholly given over to an alphabetical list of drinking vessels. While this is meat for the archaeologist, it makes dull reading for anyone else. It, affords, however, excuse for the pleasantest feature of the volume, the excellent reproductions of some of the ceramic treasures of American museums.

Nor is Book XII much more interesting. It deals with examples of luxury and gluttony, collected by moralists with a fancy that the fate of nations was determined by the personal habits of their rulers. There are some diverting tales, but they are all cast in one mold, and the total effect is deadening, much like the effect of continuous pleasure itself, which so surfeits the soul that among the Persians, at least, a prize was offered for anyone who could invent a new pleasure, a new thrill (p. 471).

Professor Gulick has performed his task with the sureness of touch while characterized his earlier volumes. Naturally in a work like that of Athenaeus, which involves a thousand and one dif-

ferent items on all phases of Greek life, there are points on which there may be difference of opinion. One such might be the rendering of Aristophanes, *Clouds*, 122

οὔτ' αὐτὸς οὔθ' ὁ ζῦγιος οὔθ' ὁ σαμφόρας

by "Neither yourself nor your cart-horse, nor your *san*-bearer (racer)." I doubt if ζῦγιος means cart-horse. Did the Greeks ever use horses for rough, heavy work? To the best of my knowledge they were used only for racing, for war, or for drawing the chariots for their gentlemen owners, undoubtedly the meaning here. Certainly Phidippides, descendant of Alcmaeon, had no interest in anything less aristocratic than racing or driving a pair in procession at high festival.

H. M. HUBBELL

YALE UNIVERSITY

BENJAMIN DEAN MERITT AND ALLEN BROWN WEST, *The Athenian Assessment of 425 B.C.*: Ann Arbor, University of Michigan Press (1934). Pp. vii+112. \$2.50.

Meritt and West's publication of the most important of the tribute lists of the Athenian Empire—the decrees of 425–424 B.C. reassessing the tribute of the Athenian Empire upward and the tribute list appended thereto—is in keeping with their former works on Athenian tribute lists as regards the careful description and accurate fitting of the fragments of the stele. Their numbering of the fragments should replace the cumbersome references to *I.G.*, which has the fragments scattered among several decrees.

The text of the decrees providing for the reassessment, as reconstructed by Meritt and West, supersedes the restoration of *I.G.*² and is greatly improved in the first twenty lines over the latest publication of the decrees, in Tod, *Greek Historical Inscriptions*, no. 66. Thus, in line four [πέμφσαι ἄνδρας] ἐκ τῶν [κηρύκων δσους] has been changed to [πέμφσαι κήρυκας] ἐκ τῶν [βουλευτῶν οὗς]; in line nineteen [ἐπὶ τῆς νέας καὶ τῆς παλ]αίας ἀρχῆς, which makes no sense, has been changed to [καθάπερ ἐπὶ τῆς τελευτ]αίας ἀρχῆς; in line thirty-four [ἀπίηι] has been changed to [ἤκει]—to mention but a few of the numerous changes that simplify the reading of the decrees and make them more intelligible. The translation and

commentary are both satisfactory, and the discussion of the date of the decree is an excellent solution of a very knotty problem.

The tribute list proper has been lengthened by the addition of numerous fragments which have been heretofore attached to the Second Assessment List. In connection with this section of the stele the authors have included a register of Ionic-Caric tributaries, which cites the references to these cities in all the tribute lists. It is unfortunate that such a satisfactory and complete list was not made for the other sections of the empire. Though the first index, the Index of Athenian Tributaries, includes every tributary known, it does not give references to the specific tributary lists.

The most important historical conclusion in this study is the authors' acceptance of Kolbe's restoration of 1460 talents plus for the total tribute expected from the assessment, rather than 960 talents plus, as they formerly held. As they here prove conclusively, if it is assumed that every city whose tribute is lost from this list paid only the minimum already determined from other lists, the total is 966 talents plus. In view of the fact that the assessment was designed to increase the tribute, and surviving figures for the cities show that this was done, the figure of 966 talents is obviously too low, and one must therefore accept the higher restoration. The authors place the probable sum at 1468 talents, 440 drachmas, 3 obols.

The book is well printed, save for the error of "line 451" instead of "line 541" on page 90. The description of the forty-six fragments of the stele is illustrated with photographs of the important fragments, and the restored stele is illustrated in two charts. Exception may be taken to the authors' usage in quoting the second edition of *I.G.* as "*I.G. I*²" instead of *I.G.*² *I*, the latter being the more accurate. On page 43 we find "*I.G. I*¹" while elsewhere the first edition is designated without any numeral.

CHESTER G. STARR, JR.

UNIVERSITY OF MISSOURI

CHARLES T. SELTMAN, *Attic Vase-Painting*, Martin Classical Lectures, Vol. III: Cambridge, Massachusetts, Harvard University Press (1933). Pp. 97, with 37 plates, 17 figures. \$1.50.

This useful little book is well named. The writer in his introductory chapter has consciously confined himself to the early Attic wares; and, to this reviewer, this rather tends to mar the value of the whole book. Written for the beginner, it is hard for the reader to realize the true perspective; for the influence of Corinthian, the so-called "Chalcidian," and Island wares on early Attic black-figured work, which is of overwhelming importance, is minimized and dismissed in one sentence (p. 14), in which the writer brushes it aside in favor of his theory that Attic black-figured work "has its foundations in geometric tradition." This has much truth in it; but were it not for the outside influences named above, Attic ware would doubtless have developed along quite different lines.

The text is preceded by a list of abbreviations and a bibliography, which contains a fair selection of titles, notable as well for its omission as for what it includes. No mention is made of Miss Richter's *Handbook of the Classical Collection of the Metropolitan Museum*, which is in itself an admirable textbook in Greek archaeology (including vases), and which, in its latest edition, has the best working bibliography known to this reviewer, while the inclusion of such an obscure book as the *Forman Sale Catalogue* causes one slightly to raise the eyebrows. Then follows a Chronological Table, which is excellent, and one wishes that more writers would adhere to this practice. Then comes a Glossary, giving names and uses of vases, accompanied by outline drawings of the more common shapes. Here, again, there are some surprising omissions. The hydria is given, but one looks in vain for the far more beautiful and significant form of the hydria-Kalpis of the red-figured period; while the type of vase most common of all in Attic black-figured ware, the red-bodied neck-amphora, is absolutely omitted.

By the end of the second chapter the reader has been thrown into the heart of the subject with a vengeance. Apart from a glow-

ing tribute to Execias, the black-figured style of Attic vase-painting has been virtually swept aside in the writer's rush to get to what he considers the truly great period—that of the red-figured technique. But to Execias Seltman does real justice. He is one of the very great masters of Greek vase-painting. Thus in two chapters we are already well embarked in the red-figured style. In the third we are introduced to some of the so-called “ripe archaic” painters in this manner. Here the predominant figure is Euphronius, of whose work no better brief description has been written. Here, as indeed throughout the book, the influence of Professor Beazley of Oxford is most apparent, and his writings and opinions are quoted on every page.

The fourth chapter continues the discussion of the “ripe archaic” painters and carries the story down to the middle of the fifth century B.C., when the “classical” style began. The leading names are those of the Panaetius Painter, Macron, and the Sotades Painter. Of this last, Seltman says (p. 72), “It is with the Sotades Painter that I should like to end the course; for after him vases and the painting on them begin to degenerate.” This statement deserves quotation as an exceedingly acute bit of criticism; but on analysis it is really a glittering generality, as he himself goes on to show.

The final chapter, “Climax and Decline,” shows all too briefly the end of Attic vase-painting. Nevertheless, two great names, those of the Achilles Painter and Polygnotus, the latter not to be confused with the mural painter, throw a little light on the road. But the end of this chapter is distressing reading, and shows the tragic decline of the ceramic art in Athens at the end of the fifth century B.C. and the very unfortunate attempt to carry it on in Southern Italy.

The style throughout is agreeable, and for the student who is making his first acquaintance with Greek vase-painting the last three chapters are admirable. But some other book should be substituted for this account of the beginnings of Greek pottery; for, as has been said above, the reader, unless he has some previous knowledge of the subject, will get the wrong perspective. And far too little attention is paid to the Attic black-figured technique.

Finally a word as to the plates. They are admirable and are drawn from a great number of sources. It is something of an achievement to produce and to sell for a price as low as \$1.50 a book so profusely and adequately illustrated.

STEPHEN B. LUCE

BOSTON, MASSACHUSETTS

FRED S. DUNHAM. *Second Year Latin*, Revised Edition (Winston Latin Series): Philadelphia, The John C. Winston Co. (1934). Pp. xxvi+666. \$1.72.

In appearance and in all mechanical features this text is superior to the first edition which appeared in 1929. A better grade of paper produces greater clarity in both type and illustrations.

Like Caesar's Gaul the book has three main parts. In the first division the story of Hercules (1-51) is presented in narrative and dramatic form as a review of the past year's work and a preparation for the more difficult reading ahead. There is also a nine-page treatment (xvii-xxv) of the Subjunctive and Imperative Modes and Deponent Verbs for students who have not studied these subjects before, or as a review for those who have. This is a good feature, but the presentation seems rather inadequate.

The second section (53-374) is devoted to a text of the *Bellum Gallicum* prefaced by well-written chapters on the life of Caesar and the composition of his army. Each reading unit also has its brief introduction and the sections omitted are summarized. The first two books are "shortened and simplified" with the change from the indirect to the direct discourse. Further on (197-374) italics serve to warn the unwary of the presence of the dread *oratio obliqua*.

The third division (375-418) presents the story of the Argonauts. It is designed for any one of four purposes, as supplementary reading for superior pupils, as a rapid review toward the end of the year, as practice in easy sight reading, or as supplementary material in preparation for Caesar. This is followed by a grammatical appendix (419-527), a chapter on word building and derivation (528-556), word lists (557-573), and vocabulary (575-666).

Every reading unit is accompanied by questions on content and background, studies in derivation and grammar, "*Responde Latine*" exercises in oral Latin, and English-Latin composition. This wealth of study material seems adapted to almost any type of teaching to be found in the Latin classroom and, in the opinion of the reviewer, this adaptability is one of the strongest features of the book. The questions on content and background serve excellently to stress comprehension and interpretation apart from mere translation. Another good feature is the practice in the notes of glossing the more difficult construction with a simpler one in Latin: page 126, note 7, *Gallis erat magno impedimento* is clarified by *Galli magnopere impediabantur*. But the glossing of words like *paulatim* with *gradatim* may prove to be a case of *ignotum per ignotius*.

It may be of interest to point out the differences between the first and the revised edition: There is the addition of twenty-four reading units of supplementary material; of nine pages in the introduction devoted principally to the subjunctive; and of word lists for intensive vocabulary drill. In three places "Readings in English, for background and orientation" have been added; and a page has been devoted to "Individual and Group Projects." There are also slight changes in the Grammatical Appendix. These changes, together with the improved appearance already mentioned, constitute the revision of a work which was sensibly and soundly constructed to begin with.

PAUL J. BOESEN

STATE COLLEGE FOR WOMEN
MILLEDGEVILLE, GEORGIA

Hints for Teachers

[Edited by Dorothy M. Bell, Berkeley Institute, 181 Lincoln Place, Brooklyn, New York. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest in the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods and materials are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

Soap Sculpture

In recent years soap sculpture has become prominent among the applied arts. It has been successfully employed in Latin club and classroom projects and in joint projects of the Latin and art departments.

Latin teachers may be interested to know that an exhibition of soap sculptures from all parts of the United States is held annually in June in the R. C. A. Building, Rockefeller Center, New York City. In connection with this exhibition a competition for small sculptures in white soap is held by a prominent manufacturer of soap. Prizes amounting *in toto* to \$2500 are offered for professional and for graded classes of amateur work, and for group work by high school art classes. In addition other prizes and special awards are offered by pottery and metal firms for sculptures suitable for reproduction in those media. Occasionally classical or mythological subjects are represented in these sculptures.

Information concerning the exhibition and the competition may be obtained from the National Soap Sculpture Committee, 80 East Eleventh Street, New York City, New York.

Courses in Related Latin and English Word Study

The study of related Latin and English words is one of the most effective means of arousing pupils' interest in Latin. For several

years the Classical Department of Shortridge High School, Indianapolis, Indiana, has been developing courses in which special emphasis is placed on the development of a good English vocabulary. The experiment was first tried with a group of second-year pupils who had passed with low grades in the first year and who did not plan to study Latin beyond the second year. This course proved so interesting not only to the pupils taking it but to upper classmen as well that a course in Latin and Greek Derivatives was arranged for seniors and post-graduates. The head of the department reports:

This work appeals strongly to those who have accumulated credits in the sciences and languages. It is open also to those without credits in foreign languages. . . . The public, however critical toward the study of ancient languages, welcomes those who have qualified themselves to impart this special information that is so helpful in all lines of thought.

Teachers interested in these courses may secure the latest bulletin, *Teaching Derivatives in Shortridge High School*, issued in September, 1935, by sending address and three cents postage to E. M. Hughes, Shortridge High School, Indianapolis, Indiana.

Programs for the Bimillennium Horatianum

We are indebted to Professor Horace W. Wright, of Lehigh University, Chairman of the Committee on Programs and Celebrations in Schools for the *Bimillennium Horatianum*, under the auspices of the American Classical League, for suggestions which we think will prove very valuable to a host of teachers of Latin. Professor Wright will be glad to furnish additional copies of the leaflet on programs to all who write for them.

SUGGESTIONS FOR PROGRAMS

1. A lecture on Horace by some Horatian scholar furnished by the Committee on Lectures (write to Mrs. Helen W. Cole, 6141 Oxford Street, Philadelphia).
2. A lecture on Horace by the local teacher.
3. A play or pageant on Horace presented by students of the school.

4. A twenty-minute talk on Horace by one of the students, followed by a brief play or by the singing of several of Horace's odes set to music.

5. Reading aloud of a brief essay on Horace, followed by readings or recitations by several students of serious translations or comic modern versions of selections from the odes or satires or of mottoes culled from works of Horace.

6. A student contest in the selection and recitation of especially worth-while mottoes from Horace (give a small prize).

7. A Horatian exhibit plus one of the above-mentioned features.

8. A Horatian banquet.

PAGEANT—PLAYS

1. *Sabine Moonlight*, by L. B. Lawler. Large cast of singing, dancing, and speaking actors. Scene, the Sabine Farm today. A visit of modern tourists, followed by spirit of Horace and the Muses with pantomimes from the Odes. Plays forty-five to sixty minutes. S. B. for C. T.,¹ item 503, 10¢.

2. *A Day in Maecenas' Garden*, by A. P. Wagener, Jane Gilmer, and R. C. McClelland. Time of action May, 17 B.C. Large cast including many notables of Augustan Age in garden party with Horace as honor guest. Much emphasis on the coming *Ludi Saeculares*; a "prevue" singing of the *Carmen* by chorus. Plays one or two hours depending on whether Cupid and Psyche pageant is included. Obtainable from Professor Robert C. McClelland, Dept. of Ancient Languages, College of William and Mary, Williamsburg, Virginia, or from S. B. for C. T. Costs a few cents.

PLAYS

1. *The Owl* by H. L. Cleasby. Excellent; a two-act mystery play whose solution turns on an ode of Horace. Leading female character is Pyrrha in later years. One copy and permission to stage obtainable from Professor Cleasby, Dept. of Classics, Syracuse University, Syracuse, New York.

¹ Service Bureau for Classical Teachers, American Classical League, New York University, 100 Washington Square, East, New York.

2. *Saturnalia on the Sabine Farm* by H. L. Cleasby. A two-act mystery play dealing with stolen jewels on Horace's farm. One copy and permission to stage obtainable from Professor Cleasby.

3. *Tivoli Mists* by Mrs. H. J. Leon. A humorous one-act play; Horace returns to earth and enjoys modern inventions. S. B. for C. T., item 504, 10¢.

4. *Virgil's Secret* by Hugh Macnaghten. Twenty-five printed pages. The thought centers on Octavia and the young Marcellus. Play deals more with Horace and other contemporaries than with Virgil. London, Edward Arnold & Co.

5. *He Talked Too Much* by B. L. Ullman. A new and very amusing English version of the famous bore satire. S. B. for C. T., 10¢.

Further excellent plays are listed in the *CLASSICAL JOURNAL* for January, 1935, 242-243.

It should be noted that many of the poems of Horace are themselves highly dramatic, and might be produced as plays, or at least as monologues or dialogues, with little or no change. Ode I, 27, for instance, although brief, could be staged as a monologue against a tableau of a Roman dinner. Ode II, 8, could be recited in costume, with a silent actress portraying Barine, and Ode III, 7, in like manner with a silent (or weeping) Asterie. Of all the Odes, perhaps the most dramatic is III, 9, the delightful lovers' quarrel, with alternate stanzas for the lover and his lady. Humorous English versions and adaptations of the lovers' quarrel ode are available with suggestions for costuming the two speakers (no scenery required) by Horace W. Wright; S. B. for C. T., item 509, 5¢. Attention should be called to the Victorian version of the ode by Austin Dobson under title *Tu Quoque* in his *Poems on Several Occasions*. A version entitled *Horatius at Bridge* appeared in *The Atlantic Monthly*, March, 1933.

EDITIONS OF HORACE

1. Bennett's *Odes and Epodes*, revised by John C. Rolfe: Allyn and Bacon (1934).

2. Rolfe's *Satires and Epistles*, revised: Allyn and Bacon (1935).

3. Pamphlet of Selections for High Schools (includes *Lovers'*

Quarrel) published as Service Bulletin No. 51 of Vol. XVIII, University of Iowa. Address Professor Roy C. Flickinger. Free except for return postage.

TRANSLATIONS OF HORACE

1. Theodore Martin's translation.
2. Conington's translation (obtainable in Little Blue Book Series, Haldeman-Julius Co., Girard, Kansas).
3. In Loeb Classical Library. Harvard University Press, Cambridge, Massachusetts.
4. English Selections from Horace, S. B. for C. T., item 499, 10¢.
5. *Odes of Horace in English Verse* (with the Latin; selected from famous translators by H. E. Butler): Houghton Mifflin Co. (1932).

VOLUMES CONTAINING VERSIONS OR ADAPTATIONS

1. Eugene Field's *Echoes from the Sabine Farm*: Scribner's.
2. Austin Dobson's *Poems on Several Occasions*: New York, Dodd, Mead & Co.
3. George M. and George F. Whicher's *Roba d'Italia*, S. B. for C. T., 75¢.
4. Franklin P. Adams' *Tobogganing on Parnassus*: Garden City, N. Y., Doubleday, Page and Co.
5. Louis Untermeyer's *Including Horace*: New York, Harcourt, Brace and Howe.

BOOKS ABOUT HORACE

1. *Horace and His Influence*, by Grant Showerman in *Our Debt to Greece and Rome* series (169 pages. Contains several of best modern versions of Horace selections); exceptionally useful book. New York, Longmans, Green & Co. \$2.
2. *Horace and His Art of Enjoyment* by E. H. Haight: New York, E. P. Dutton and Co.
3. "Letter to Q. Horatius Flaccus" in Andrew Lang's *Letters to Dead Authors* (10 pages).
4. Rand's *A Walk to Horace's Farm*: Houghton Mifflin Co., \$1.50.
5. Lugli's *Horace's Sabine Farm*, S. B. for C. T., 75¢.

6. Hugh Macnaghten's story, "Horace and Augustus" in his volume entitled *Virgil's Secret* (16 pages): London, Edward Arnold & Co.

HORATIAN MOTTOES

1. *Sententiae Selectae ex Carminibus Horati Flacci*, fifty quotations. Dept. of Latin, Marymount College, Salina, Kansas, 8¢.

2. Selection of Mottoes by M. Evelyn Dilley, Shaker Heights High School, Cleveland, Ohio.

EXHIBITS

In Indiana, Ohio, and Michigan two collections may be rented for the cost of transportation from Miss Elizabeth L. Davis, Emerich Manual Training High School, Indianapolis. The first is a traveling exhibit in sections so that it could be used in part or in entirety, according to space available, nucleus consisting of 12 large decorated posters of quotations. The second is a collection of signs and pictures furnishing an imitation Horatian cruise.

MUSICAL SETTINGS

1. Horatian Odes set to music preserving the original metre, by Rev. John G. Hacker, S. J.; exceptionally fine. S. B. for C. T.; free or trifling cost.

2. *Carmina*, by Joseph Wagner. Musical settings for 33 Odes and Epodes. Very fine. S. B. for C. T., 90¢.

3. *The Odes of Horace*, arranged for singing in schools and colleges, Gow and Coutts. S. B. for C. T., 70¢.

4. See in Flickinger's *Songs for the Latin Club* (University Publication Society, Iowa City), Nutting's *Songs for the Latin Class*, (Scott Foresman & Co., 5¢) and in 1934 issues of the *CLASSICAL JOURNAL*.

LECTURES AND LANTERN SLIDES

An exceptionally fine set of lantern slides has been collected by Professor Lillian G. Berry of Indiana University to accompany a lecture, *Horace the Poet of Mankind*. The slides can be rented for \$1.00 per day from the Bureau of Visual Instruction, Extension Division, Indiana University, Bloomington, Indiana; lecture free from Prof. Berry.

Horace W. Wright's lecture on Horace, *One Roman Who Never Grows Old*, will be available from the S. B. for C. T. at a small cost. This lecture is intended to be interspersed with student recitations in costume of the lovers' quarrel ode at different points, but can be given as a separate unit without the lovers' quarrel.

Menu for Banquet, arranged by Miss Jessie D. Newby: see CLASSICAL JOURNAL for April, 1935, 440-441. Place Cards obtainable from Latin Department, Central State Teachers College, Edmond, Oklahoma, 2½¢ each.

For further information about plays and pageants consult Chairman of Committee on Plays and Pageants, Dr. Lillian B. Lawler, Department of Latin, Hunter College, New York, New York.

For further help concerning programs consult Committee on Programs and Celebration in Schools, Prof. Horace W. Wright, Department of Latin, Lehigh University, Bethlehem, Pennsylvania, Chairman, or one of the following members of the Committee: Prof. Mark E. Hutchinson, Cornell College, Mt. Vernon, Iowa; Miss Elizabeth L. Davis, Department of Latin, Emerich Manual Training High School, Indianapolis, Indiana; Dean Fred L. Farley, College of the Pacific, Stockton, California; Dean A. L. Bondurant, University of Mississippi; Prof. Herbert C. Lipscomb, Randolph-Macon Woman's College, Lynchburg, Virginia; Prof. John W. Spaeth, Wesleyan University, Middletown, Connecticut.

PLEASE ENCLOSE RETURN POSTAGE IN ALL LETTERS REQUESTING
INFORMATION OR AID

Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., and John B. Stearns, Dartmouth College, Hanover, N. H., for territory covered by the Associations of New England and the Atlantic States; Dwight N. Robinson, Ohio Wesleyan University, Delaware, Ohio, for the Middle States east of the Mississippi River; G. A. Harrer, the University of North Carolina, Chapel Hill, N. C., for the Southeastern States; Alfred P. Dorjahn, Northwestern University, Evanston, Ill., and Franklin H. Potter, the University of Iowa, Iowa City, Ia., for the territory of the Association west of the Mississippi. News from the Pacific Coast may be sent to Frederic S. Dunn, University of Oregon, Eugene, Ore., or to Fred L. Farley, College of the Pacific, Stockton, Calif.]

This department will present everything that is properly news of general appeal, but considerations of space compel the editors to ask that items be made as brief as possible. Whenever feasible, it is preferable to print programs of meetings which would draw an attendance from a large area as live news in advance of the date rather than as dead news after the event. In this connection it should be remembered that the December issue, e.g., appears on November fifteenth and that items must be in hand five or six weeks in advance of this date.]

University of Michigan

An Institute for Teachers of Latin sponsored by the Summer Session of the University of Michigan was held at Ann Arbor, Michigan, July 8-13. The Director of the Institute was John G. Winter. The following is a condensed program: "Recent Archaeological Excavations in Rome" (two illustrated lectures), John G. Winter; "Problems Arising in the Teaching of First-Year Latin" (two lectures), F. S. Dunham; "Ancient Life as Illustrated in the Museum of Classical Archaeology," Orma F. Butler; a display of papyri and manuscripts, Herbert C. Youtie; "Procedures in the Teaching of Second-Year Latin," F. S. Dunham; "Latin Literature of the Middle Ages," Bruno Meinecke; "Developing Interest in Caesar," James E. Dunlap; "The University's Excavations at Karanis, Egypt" (illustrated by motion pictures), followed by a conducted visit to the Museum of Classical Archaeology, R. A. Haatvedt; "Excavations on Nola and Abundance Streets, Pompeii" (illustrated), James E. Dunlap; "Third-Year Latin," Bruno Meinecke; "The Place of Latin in the Small High School," H. A. Sanders; "The Teaching of Vergil," Benjamin L. D'Ooge; "A Nodding Acquaintance with Greek," Warren E. Blake.

Chairmen of round-table discussions were John G. Winter, Florence Regal, and Clara J. Allison.

Other features of the Institute were a reception for members of the Institute by Professor and Mrs. Winter, exhibits of books and other instructional materials, daily demonstrations in Beginning Latin, and a subscription luncheon. Housing accommodations for members of the Institute were arranged for by Frank O. Copley.

In the Haunts of Horace

Professor W. L. Carr and Professor Roy C. Flickinger report that they held commemorative exercises at Horace's Sabine Villa on July 21 with sixty-five Americans present; and that on July 27 three parties, aggregating ninety persons, visited Venosa. They also report that Premier Mussolini has promised Professor Jessie Newby six wreaths from the Sabine Villa as prizes to be awarded in the two translation contests.

Results of the Horatian Playwriting Contest

The Committee on Plays and Pageants for the Horatian Celebration takes pleasure in announcing, through its Chairman, Professor Lillian B. Lawler, of Hunter College, that the one hundred dollar prize offered for the best play submitted in the Horatian Playwriting Contest has been awarded by unanimous vote of the jurors to *A Friend of Maecenas*, by Allen E. Woodall, of Seton Hall College, South Orange, New Jersey. The play may be purchased from the author or from the Service Bureau for Classical Teachers, 51 West Fourth St., New York City, at thirty-five cents a copy. First honorable mention went to *The Freedman's Son*, by Margaret K. Moore, 856 West State Street, Jacksonville, Illinois; second honorable mention went to *In Later Praise*, by Josephine Austin, 665 Kalamazoo St., South Haven, Michigan. Other plays given honorable mention were *Exegi Monumentum*, by John Parpal; *Conversation Piece*, by Charles C. Mierow; and *One Night of Loves*, by Judith Cargill. The jurors were Professor Frederic S. Dunn, of the University of Oregon; Professor James Stinchcomb, of the University of Pittsburgh; and Payson S. Wild, of Chicago, Illinois.

Ohio Classical Conference

The annual meeting of the Ohio Classical Conference was held in October at Tiffin, at the invitation of Heidelberg College and the city of Tiffin, in connection with the meetings of the various teachers' associations of the state. An interesting program had been prepared by Dean R. V. Smith, of Capital University, Columbus, President of the Conference. At the meeting prizes were awarded to the winners in the contest for the best translation of a poem of Horace. The poem selected for the Ohio contest was the thirtieth ode of the third book.

Delaware, Ohio

The Latin Club of Ohio Wesleyan University is planning to celebrate the *Bimillennium Horatianum* in much the same way as it observed the similar anniversary of Vergil's birth. A public meeting will be held at which the club will perform the *Horatius Implicitus*, Professor Robinson's dramatic arrangement of the encounter of Horace with the bore; and several musical numbers will be given, using various settings of the Odes.

North Carolina

Dr. Henry B. Dewing, formerly President of Athens College, Greece, comes to the University of North Carolina this fall as Visiting Professor of Latin.

This year the University of North Carolina begins a new plan for freshman and sophomore years. One of the features of this plan is that freshmen in the College of Liberal Arts will take a course throughout the year in Mathematics, or Latin, or Greek.

A new Latin course of study in North Carolina High Schools, planned during the last four years, was tried out in second-, third-, and fourth-year Latin classes during the year 1934-1935. As a result of this trial the course was further revised this summer, and is to be published in tentative form by the State Department of Public Instruction in a bulletin devoted to all the foreign languages taught. The Latin course is the result of the work of some 150 Latin teachers over a period of five years, and has been under the supervision of Mrs. W. P. Middleton of Goldsboro, and Professor J. Minor Gwynn of the University of North Carolina.

Virginia

The University of Virginia has announced its new system of degree requirements, which include a requirement of two years of Greek or Latin for the A.B. degree.

In the revised degree requirements approved last spring by the College of William and Mary, Latin or Greek is prescribed to satisfy the requirement in language for the A.B. degree for students majoring in any field except history, government, and economics.

The Virginia Classical Association will hold its annual meeting in Richmond on November 29. Professor Grant Showerman will make the principal address.

The Classical faculty of the College of William and Mary has been strengthened by the addition of Dr. George J. Ryan as Assistant Professor of Ancient Languages. Dr. Ryan has been on the faculty of Washington University at St. Louis for several years.

Recent Books¹

[Compiled by Russel M. Geer, Brown University.]

- AESCHYLUS, *Seven Against Thebes* (*Septem Contra Thebas*), Translated into English Rhyming Verse, with Introduction and Notes, by Gilbert Murray: London, George Allen and Unwin; New York, Oxford University Press (1935). Pp. 89. 3s. \$1.
- ARISTOPHANES, *In English Verse*, by Arthur S. Way, Vol. II: London and New York, Macmillan Co. (1935). Pp. viii+273. 10s. 6d.; \$3.50.
- ARISTOTLE, *Athenian Constitution, Eudemian Ethics, On Virtues and Vices*, With an English Translation by H. Rackham (Loeb Classical Library): London, William Heinemann; Cambridge, Harvard University Press (1935). Pp. vi+505. 10s.; \$2.50.
- ARISTOTLE, *On the Soul, Parva Naturalia, On Breath*, With an English Translation by W. S. Hett (Loeb Classical Library): London, William Heinemann; Cambridge, Harvard University Press (1935). Pp. xii+519. 10s.; \$2.50.
- AUGUSTUS CAESAR, *Res Gestae et Fragmenta*, Edited by Robert S. Rogers, Kenneth Scott, and Margaret M. Ward: Boston, D. C. Heath and Co. (1935). Pp. xii+119. \$1.20.
- BROOKS, ALICE R., *Readings for French, Latin, German*, A Bibliography of Materials for Atmosphere and Background for Pupils in Foreign Language Courses (Reading for Background, No. 3): New York, H. W. Wilson (1935). Pp. 32. \$0.35.
- CARRUTHERS, G. IRWIN, *Latin for Schools*: London, University Tutorial Press (1935). Pp. viii+289. 4s.
- CASSON, STANLEY, *Progress of Archaeology* (Whittlesey House Publications): London, George Bell and Sons (1934); New York, McGraw-Hill Book Co. (1935). Pp. xii+111, 24 plates. 6s.; \$2.
- CELSUS, A. CORNELIUS, *De Medicina*, With an English Translation by W. G. Spencer, Vol. I (Loeb Classical Library): London, William Heinemann; Cambridge, Harvard University Press (1935). Pp. xiv+499. 10s.; \$2.50.
- CICERO, M. TULLIUS, *Milo*, A Rhetorical Commentary by Francis P. Donnelly: New York, the Author, care of Fordham University (1934). Pp. 125. \$1.25.

¹ Including books received at the Editorial Office of the CLASSICAL JOURNAL, Washington University, St. Louis, Mo.

- CICERO, M. TULLIUS, *Somnium Scipionis*, A Translation by J. F. Stout: London, University Tutorial Press (1935). 1s.
- CICERO, M. TULLIUS, *Verrine Orations*, With an English Translation by L. H. G. Greenwood, Vol. II (Loeb Classical Library): London, William Heinemann; Cambridge, Harvard University Press (1935). Pp. v+694. 10s.; \$2.50.
- CORDER, PHILIP, *Excavations at the Roman Fort at Brough, E. Yorkshire, 1934*: Hull, England, Hull University College (1935). 1s.
- CORNFORD, FRANCIS MACDONALD, *Plato's Theory of Knowledge, The Theaetetus and the Sophist of Plato*, Translated with a Running Commentary (International Library of Psychology, Philosophy, and Scientific Method): London, George Routledge and Sons; New York, Harcourt Brace and Co. (1935). Pp. xiv+336. 15s.; \$4.50.
- CURTIS, HEBER D., and ROBBINS, FRANK E., *An Ephemeris of 467 A.D.*, Publications of the Observatory of the University of Michigan, Vol. VI, No. 9: Ann Arbor, University of Michigan Press (1935). Pp. 77-100.
- DANIELS, ERNEST D., CHESTER, VIOLA S., JENKS, PAUL R., *Latin Three Years*: New York, Globe Book Co. (1935). Pp. vi+153. \$0.93.
- DUNHAM, FRED S., *Second Year Latin* (Revised Edition): Philadelphia, John C. Winston Co. (1934). Pp. xxvi+666. \$1.72.
- ELSTON, ROY, *Traveller's Handbook to Rome*: London, Simpkin, Marshall, Hamilton, Kent, and Co.; New York, Thos. Cook and Son (1935). Pp. 200, 7 maps and plans. 2s. 6d.; \$1.25.
- EVERS, C. R., *Early Roman Empire, 44 B.C.-117 A.D.* (Arva Latina, Book 5): London, J. M. Dent and Sons; New York, E. P. Dutton and Co. (1935). Pp. 127. 1s. 6d.; \$0.65.
- FARABI, *Arabic-Latin Writings on Music*, In the *Ihsā' al-'ulūm*, De Scientiis, and De Ortu Scientiarum, Texts, Edited with Translation and Commentaries by Henry George Farmer (Collection of Oriental Writers of Music, Fasc. 2): Bearsden, Scotland, H. G. Farmer (1935). Pp. 66. 6s.
- FERRERO, GUGLIELMO, *Women of the Caesars*: New York, Loring and Mussey (1935). Pp. 304. \$1.39.
- FRAENKEL, EDUARD, *Rome and Greek Culture*, Inaugural Lecture: New York, Oxford University Press (1935). Pp. 32. 2s.; \$0.75.
- GARDNER-SMITH, PERCIVAL, *The Church in the Roman Empire* (Expansion of the Christian Church, Part 1): Cambridge, England, University Press; New York, Macmillan Co. (1931-34). 3 parts, each 2s. 6d.; \$1.25. Also in one vol. \$3.
- GLOVER, TERROT REAVELEY, *The Ancient World, A Beginning*: Cambridge, England, University Press; New York, Macmillan Co. (1935). Pp. viii+388. 7s. 6d.; \$2.50.
- GOODSPEED, EDGAR JOHN, and COLWELL, ERNEST CADMAN, *A Greek Papyrus Reader*, With Vocabulary: Chicago, University of Chicago Press (1935). Pp. 108. \$1.50.

- GOVEANUS, ANTONIUS, *Latin Letters*, With Introduction, Commentary, and Translation, by Martha Katherine Zeeb (University of Pennsylvania Thesis): Philadelphia, privately printed (1934). Pp. 93.
- GREGORY, JOSHUA CRAVEN, *Combustion from Heracleitos to Lavoisier*: London, Edward Arnold and Co. (1934). Pp. vii+231. 10s. 6d.
- HADZSITS, GEORGE D., *Lucretius and His Influence* (Our Debt to Greece and Rome, No. 12): New York, Longmans, Green and Co. (1935). Pp. viii+372. \$2.25.
- HAECKER, THEODOR, *Virgil, Father of the West*, Translated by A. W. Whenn (Essays in Order, No. 14): London and New York, Sheed and Ward (1934). Pp. 120. 2s. 6d. \$1.
- HOOKE, SAMUEL HENRY, *The Labyrinth*, Further Studies in the Relation Between Myth and Ritual in the Ancient World: New York, Macmillan Co. (1935). Pp. 302. \$4.50.
- HOLMES, ALAN TREVOR GRAEME, *A Translation of Tennyson's "Tithonus,"* Gaisford Prize for Greek Verse: Oxford, Basil Blackwell (1935). Pp. 7. 2s. 6d.
- ISH-KISHOR, SULAMITH, *Magnificent Hadrian*, A Biography of Hadrian, Emperor of Rome, With Introduction by Theodore Dreiser: New York, Minton, Balch and Co. (1935). Pp. 214. \$3.
- LIVIOUS, T., With an English Translation by Evan T. Sage, Vol. ix (Loeb Classical Library): London, William Heinemann; Cambridge, Harvard University Press (1935). Pp. xvii+594. 10s. \$2.50.
- MCCLURE, MATTHEW THOMPSON, *Early Philosophers of Greece*, With Historical Introduction, With Translations by Richard Lattimore (Century Philosophy Series): New York and London, D. Appleton-Century Co. (1935). Pp. viii+218. 8s. 6d. \$2.25.
- MACKEY, I. M., *Introduction to Cicero*, For Higher Middle Forms: London, George G. Harrap and Co. (1934). Pp. 66. 1s. 6d.
- MACKEY, I. M., *Introduction to Livy*, For Higher Middle Forms: London, George G. Harrap and Co. (1934). Pp. 88. 1s. 6d.
- MANNIX, SISTER MARY DOLOROSA, *Life of Jesus Christ*, Selections from the Vulgate for Rapid Reading: Milwaukee, Bruce Publishing Co. (1935). Pp. xii+114. \$0.96.
- MOSSEY, SAWYER MCARTHUR, *Bibliography of Byzantine Coin Hoards* (Numismatic Notes and Monographs, No. 67): New York, American Numismatic Society (1935). Pp. x+116. \$1.50.
- MURRAY, MARGARET ALICE, *Corpus of the Bronze-Age Pottery of Malta*, With Chapters by Horace Beck and Charles Zammit: London, Bernard Quaritch (1934). Pp. 6, 46 plates. 10s. 6d.
- NEWTE, F. R., *Boadicea*, Carmen Latinum, the Chancellor's Prize for Latin Verse Composition: Oxford, Basil Blackwell (1935). Pp. 14. 2s.